

TWENTY-EIGHT PAGES



THE NEW YORK



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Photo C. Elmore Grove, Portland, Oregon.

ESTHER LYON.

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MRS. JACK HAVERLY
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1235 Broadway, N. Y.

new the only steps that are used are the ones at the entrance. The floor is laid in Mosaic, attractive design, and the walls are adorned with the widest known and valuable collection of theatrical photographs.

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graphs, programmes and theatrical curios. John L. Crovo will be business manager. Y. V. Schwartz continues musical director, and Harry Burke the principal doorkeeper. Al. G. Field will fill 23, 24 dates. Hal Stephens and Harry Linton presented their successful musical farce, "My Wife's Family," at New Masouie 19-24 to excellent business. In Old Kentucky 26-1.

On the Suwanee River, with Laura Bennett featured, proved a potent attraction at the Avenue 18-24. Die at Dawn is underlined for 25-1.

Bella Brothers and Forepaugh's Circus gave two performances 19 to overflowing canvas. The street parade was excellent, and the expressions of approval are general.

William Reichman, as resident manager for Colonel John D. Hopkins, is proving the right man in the right place at the new Hopkins' house here.

Louisville Horse Show dates are announced as 2-8. This is an attraction of national interest, as Louisville is considered one of the best points on the Horse Show Circuit.

John T. Macaulay will be the recipient of a handsome office chair upon the opening of his pretty little theatre, the donors being C. L. Stone, of the Louisville and Nashville Railroad, and a party of friends.

CHARLES D. CLARKE.

PORTLAND, ORE.

Lord and Lady Algy at the Columbia Sept. 11-17 was the week's headliner among dramatic offerings and the patronage accorded it was in keeping with the high merit of the performance. Eas ever, and Catherine Countess portrayed the noble name parts in capital style. Rose Eytling had but little to do as Lady Pamela, but made that little a gem of pure acting. William Bernard, William Dills, George Bloomquist, Scott Sotom, Louise Brandt, and George Birrell contributed no little to the general success. Under Two Flags will open at this house 18. Glendora gave Charlotte Deane and Melbourne latter well, and an accepted opportunity to show their fine abilities at the Baker. 11-17. Lawrence Griffith as Zaccaria does excellent work, and likewise so did Frederick Emselton as Drakos. The attendance was good throughout the week. Fedora follows 18.

On the Bridge at Midnight ran a big week's business at Cordray's 11-17. The many thrills punctuating the piece brought no end of approval from admirers of this sort of excitement. Side Tracked will be the bill 18-24.

The Marquand Grand opened for the season 16 with a two-performance engagement of A Texas Steer. This play has pretty nearly worn its welcome out and the players act as if they knew the town was familiar. Will H. Bray's minister was as good as ever, and the Bossy of May Stockton scored with the two fairly good houses attending. Gorton's Minstrels 21. The Burgomaster 22-25.

Michael Strogoff received a good old time revival at the Empire 11-17, and the Wedemann co. received its reward in good attendance and lots of hearty applause. U. T. C. will be revived 18.

Frank Bacon is planning to give an outdoor drama entitled Along the Banks of the Willamette during the Lewis and Clark Exposition here next summer.

JOHN F. LOGAN.

ST. PAUL.

The Forbidden Hand, a comic opera under the management of the Dearborn Theatre co., was the attraction at the Metropolitan Sept. 18-24. The piece, although advertised as a comic opera, approaches much nearer the musical comedy type. The lines are bright and the jokes for the most part new and good. The scenery is adequate and the costuming rich in coloring. The music in some parts is very catchy, especially "Touring Round" and "My Lullaby." The latter being the favorite of the audience. Doctor Klotz, and William Cameron as Kinkaboo furnish most of the comedy. Mr. Cameron's imitation of a wrestling match being one of the hits of the performance. W. H. Clark as the Barba Tarjuna also contributed largely to the success of the piece. He has a good bass voice and his songs were well received. Mamie Ryan was very pleasing as Dorothy Fairfax. Her song and dance, "Three Maids and a Man," was greatly appreciated. Ethel Johnson played the part of Hulda the Swede servant of Dorothy, and plays it well. Miss Johnson's dance with Hugh Flaherty in the second act took the house by storm. Alma Yonlin made as much as could be made out of the part of Miss Dora. She possesses a very fine voice and has good stage presence. "Oh, Pity Me," as sung by Miss Yonlin, was exceedingly well rendered. The chorus is well drilled and comely.

The Grand week has Charles E. Blaney's melodrama, For His Brother's Crime. Montgomery Irving is featured. For a thriller it is up to Blaney's standard, and pleases the majority of the patrons of his house. The opening night, when he was O. M. Irving took his part to perfection and acts well. His feats of strength in the second act were equal to best seen here in vaudeville. The co. is well balanced and the production well staged.

At the Star the Bohemian were the attraction 18-24. Business was good.

J. A. WEEKS.

MONTREAL.

The Silver Slipper opened at His Majesty's Sept. 19 to fair business. The performance as a whole was a good one, and the co. an improvement on the one of last season. Suits Edwards again appeared in the role of Hercules, and was very funny. Beatrice Golden as Wrenna was altogether charming, and sang beautifully. Lora Lieb was a handsome and picturesque girl from Venus, and Edith Sinclair was good as Belle Jumper. Harry B. Burcher and George Kennedy were both capable. The chorus was large and efficient, and the newly introduced song, "In Zanzibar," scored a hit. The piece was beautifully staged. The Little Princess 26-1. Holty Toity opened at the Little Theatre 18-24. The play, taken all round it was a most enjoyable show. The music was pretty and bright, the scenic and light effects good, and the co. a capable one. M. Le Pel Dixon, George Yeoman, and Max Bloom as the three Dutchmen were extremely funny. Harry Richard was a capital General Steele. Tom Moore scored in his specialties. Lillian Durham made a handsome Lady Gaffer. Albert Livingston was a capable Harvard Yale. The Awakening of Mr. Pipp 26-30.

Martha was the bill at the Nouveaux 19-24. Mlle. J. Myriell appeared in the title-role, which she created in Paris, and scored a success. P. Lefrancais and R. Joubert both did good work. The play is an interesting social study.

A dramatization of George Ohnet's Serge Panine is the bill at the National. Henriette Moret and R. Dhavril appear in the leading roles.

W. A. TREMAYNE.

SEATTLE.

A Texas Steer played its annual engagement at the Grand Opera House 11-14 and found its accustomed welcome with good sized audiences. Will H. Bray continues as the Minister to Dahomey. The Bossy this year is May Stockton, who had appeared here twice before in a Little Outcast. The Burgomaster 18-21. Sweet Clover 22-24. Frederick Ward and Kathryn Kidder 25-28. Josef Hofman in concert 29.

The Seattle Theatre was dark 11-17. James Neill company in When We Were Twenty-one 18-24. Barbara Fritche 25-1.

Jule Walters and Louise Llewellyn in Side Tracked had large opening audiences at the Third Avenue 11. Large and fair business for the rest of the week. The principals were capable and the supporting company fair. Joshua Simpkins 18-24. A Romance of Coon Hollow 25-1.

My Uncle from New York by the Wedemann company pleased patrons of the Alcazar 11-17. A Live Wire 18-24. Michael Strogoff 25-1.

RODNEY D. WHITE.

OMAHA.

Frank Daniels in The Office Boy was welcomed by large and fashionable audiences at the Boyd 13, 14. As usual, Mr. Daniels has associated with him a large and brilliant company, but even if that were not the case he is a whole show in himself. Henry Miller in Joseph Entangled played to fair business 16, 17. A Runaway Tramp to fair Sunday business, two performances. 18. Managers Burgess and Woodward announce Chaucer Oloret 23, The County Chairman 29-Oct. 1. Bird Center 25.

Manager Charles S. Breed was fortunate to secure Arizona for the Krug 18-21, and as this stirring piece is now handled by a capable company, a large audience was attracted to the capacity kind and the laughter elicited by the interpretation was continuous. To Fay Courtney for her ever increasing and developing versatility went the honors of the performance, her work as the Irish servant girl being remarkably clever and a great distance removed from the general line of parts falling to her. Gavin Harris as the actor, and Harry Webster in his make-up as a girl, also distinguished themselves.

Dora Thorne, the dramatization of Bertha M. Clay's novel of the same name, was very successful in its appearance at the High Street Theatre 19-21, and "Way Out West" also gained popular favor at this playhouse 22-24.

J. R. RINGWALT.

COLUMBUS.

One of the most successful weeks since its establishment was enjoyed Sept. 19-24 by the Empire Theatre Stock co. in its production of Are You a Mason? The audiences were of the capacity kind and the laughter elicited by the interpretation was continuous. To Fay Courtney for her ever increasing and developing versatility went the honors of the performance, her work as the Irish servant girl being remarkably clever and a great distance removed from the general line of parts falling to her. Gavin Harris as the actor, and Harry Webster in his make-up as a girl, also distinguished themselves.

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J. CLARENCE SULLIVAN.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Tim Murphy presented two new comedies Sept. 16, 17. Two Men and a Girl, When a Man Marries; former play delighted, but latter one very poorly constructed; supporting co. very good; attendance large. —MONROE PARK THEATRE (McDermott, mgr.): Robinson Theatre co. in A True Kentuckian and A Man in Black 12-17; plays capably handled; attendance small.

MONTGOMERY.—THEATRE (Hirsch, mgr.): Brothman's; Tim Murphy presented two new comedies Sept. 14; large and delighted audience; performance decidedly good. Amelia Bingham 22.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Liberty Belles Sept. 24. Al. G. Field's Minstrels 27.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry T. Rosenstiel, lessee and mgr.): Alphonse and Gaston opens season Sept. 23.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Payton Sisters Sept. 12-17 in A Man of Mystery. North Carolina Folks. A Horrible Story. The Way the World, A Husband on Salary. The Planter's Wife. Tribby; 13 performances; good business. Hoyt's Comedy co. 19-24. Franklin Stock co. 26-1.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Kersands' Minstrels Sept. 12; both upper floors packed to suffocation; lower floor well filled; general satisfaction. Sign of the Cross 6. Haverly's Minstrels 7.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Luck, mgr.): Franklin Stock co. Sept. 12-17 in The Westerner, in the Rockies, Mansion of Aching Hearts, For Love's Sake, Down on the Farm, The Silent Slave; good co.; excellent business.

ELDORADO.—JOHNSTON OPERA HOUSE (John J. Johnston, mgr.): Kersands' Minstrels Sept. 13; excellent co.; pleased capacity.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. O. Wyatt, lessee): Kyrle Bellow in Raffles Sept. 21-25. —BURBANK THEATRE (Oliver Morosco, lessee): Morosco Stock co. maintained their standard of excellence and drew large houses for American Citizen 11-18; a charming comedy, admirably acted. Janice Meredith 19-26. —BELASCO THEATRE (Belasco, Mayer and Co., props.): The production of Hall Caine's The Moon is 18 is deserving of special mention, it being superior to anything yet played by Belasco Theatre Stock co. A Poor Relation 19-26.

GRAND OPERA HOUSE (Clarence Drown, mgr.): Grand Stock co. drew a large crowd of melodrama worshippers for Reaping the Whirlwind 11-17. Not Guilty 18-25. —CASINO THEATRE (Wyatt and Morosco, lessees): Olympia Opera co. delighted good houses 11-17 with Wizard of the Nile, Edward, and delighted young and old with topical verses, making big hit. Wizard will be continued 18-25. —ITEMS John W. Burton has been engaged by the Morosco Stock co.—Don W. Carleton, correspondent. Made two pleasant visits to Tam Minion 19, 22.

OAKLAND.—YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Robert Emmet Sept. 12-18; play well presented; but not quite as attractive as previous productions; Elmer Booth and George Cooper, and delighted young and old with topical verses, making big hit. Wizard will be continued 18-25. —ITEMS John W. Burton has been engaged by the Morosco Stock co.—Don W. Carleton, correspondent. Made two pleasant visits to Tam Minion 19, 22.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Henry Miller Sept. 10 good business and co. York State Folks 12; one of best houses present season; well balanced co.; good performance. Wizard of Oz 13; capacity; fair co. The Tennesseean 14. —ITEMS John W. Burton has been engaged by the Morosco Stock co.—Don W. Carleton, correspondent. Made two pleasant visits to Tam Minion 19, 22.

LA JUNTA.—THEATRE (E. C. King, mgr.): Finigan's Ball 1. Factory Founding 19. Mahara's Minstrels 21. —ITEMS: W. S. Talbert, who has been manager here, is making a bid to open his own house and accepted position with Curran Bill Postage Co., of Colorado Springs. Stockholders regret very much to lose Mr. Talbert, as he has given perfect satisfaction in every way.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Wizard of Oz Sept. 11; not what should be; big business. York State Folks 13; good business; performance and co. Tenderfoot 18; fine business; pleased; expectant audience. Frank Daniels 25. Haverly's Minstrels 7.

ROCKY FORD.—GRAND OPERA HOUSE (H. G. Sigman, mgr.): Season opened Sept. 5 with Marie Fountain Theatre co. to excellent business. Plays: The Octoroon, For Baby's Sake, The Gambler's Life, John Martin's Secret, Along the Wabash, East Lynne.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Ralph Stewart in By Right of Sword Sept. 19. The Convict's Daughter 22.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): The Tenderfoot opened season to crowded house Sept. 19.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): O. C. Collier, asst. mgr.: Mr. Wix of Wickham made its bow to the public Sept. 12-14 and was most favorably received by large gatherings; good business. The Little Outcast, vaudeville, and opera Americanized from the English version. E. E. Rice provided capable co. Robert Fitzsimmons to fair business 15; performance satisfactory. Keller drew large and fashionable audiences 16, 17. Under Southern Skies to R. M. 22; feats of legdemon. The Other Girl was presented for first time here 19 and discriminating house opened clever co. Lafayette and his well balanced drew well 24. Light patronage Sept. 15. The White Orphans 22. The Texas Ranger 23, 24. Democratic Convention 27. Creators' Band 29. Viola Allen 4, 5. Robert R. Mantell 8. George Cohen 13. Grace Van Studdiford. The Crisis. Savage English Opera. Extra Kendaal Prince of Pilsen, Seattle and Boston, and Ada Rehan to follow during October. —NEW HAVEN THEATRE (G. B. Bunnell, mgr.): W. H. Van Buren, asst. mgr.: Her Mad Marriage, a melodrama from the pen of Frank Allen, drew good houses 19-21. Under Southern Skies to R. M. 22; cleverly interpreted by well balanced co.; popular prices. Her Marriage Vow 24. The Heart of Maryland 26-28. Happy Hooligan 29-31. —ITEMS: Frederick C. Patterson, who has a school for dramatic study here, gave reading of the Short Beach 13. His subject was Shakespeare's Twelfth Night. Mr. Patterson's reading was most interesting, showing hard work, deep study, and a thorough grasp of his subject. —Mrs. Viola Wheeler Wilcox left 22 for a month at St. Louis. Her guest, Mrs. Kate Jordan Vermylie, has returned to New York.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Kella's program Sept. 16 proved exceptionally clever and delighted big houseful. Sam T. Jack's Burlesquers 16, 17 suffered vicissitudes of lost baggage and bad opening. The Raven 19 brought local verdict of excellent play and well-chosen players. Typical rampant melodrama with soul-cried hero and astounding villainies was The Little Church Around the Corner 20, 21. A Texas Ranger 22. The (all-star) Two Orphans 23. Across the Rockies 24. Paris by Night 26. A Doctor's Crime 27, 28. On Thanksgiving Day 30, 1. Viola Allen in A Winter's Tale 3.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): "Way Down East" Sept. 17 filled house twice; fair performance. Cook-Church Stock co. 19-24; light patronage Sept. 16. The White Squadron. Paul Kauvar. An Actor's Romance. Sergeant James. Du Barry. A Ride for Life; fair co. Hi Henry's Minstrels 27. May Irwin 28. Rachel Goldstein 29. Viola Allen 1. —MAJESTIC THEATRE (Jennings and Graves, mgrs.): The new theatre will probably open 5 with Captain Barrington. The Fortune Teller 6. The Middleman 7, 8.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Murray and Mack in An English Daisy Sept. 16; fair program Sept. 16. The White Wright, supported by fairly good co., presented Twelfth Night to good audience 17. Roe Stock co. opened 19-24 in The Fate of Man. Other plays: Dora Thorne. The Life in Name Only. A Mad Love. A Warning to Women. Sign of the Four. Dr. Jekyll and Mr. Hyde. Road to Frisco. Jesse James. At Valley Forge; business excellent.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Arizona attracted large and well pleased audience Sept. 15. Why He Divorced 16; fair audience. Hi Henry's Minstrels 17; fair performance. Sam T. Jack's Burlesquers 19; poor performance; large audience. Lionel Barrymore, supported by an excellent co., appeared in The Other Girl 20 to large audience. Under Southern Skies

21; two performances; big business. Her Marriage Vow 23. May Irwin 29.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Trolley Party Sept. 17; small audience. Bennett-Moulton co. 19-24; fine satisfaction; excellent business. "A Daughter of the People, Shaved Lives, The Belle of Virginia, The Lyndon Bank Robbery, The Fatal Gun, The Side-lights of New York, A Struggle for Life, Hi Henry's Minstrels 26. Black Art 28.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Way Down East Sept. 16; excellent co.; pleasant capacity. Queen of the White Slaves 20; excellent co.; pleased capacity. Across the Rockies 21; poor co.; poor business. Sam T. Jack's Burlesquers 22. Hi Henry's Minstrels 29. Peck and His Mother-in-Law 6.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Queen of the White Slaves drew capacity Sept. 21. Daniel Ryan 21-1. Robert B. Mantell 4. Volunteer Organist 7. —McDONOUGH THEATRE (E. F. Leonard, mgr.): Mabel Hamilton's Sam Jack co. drew good audience 21.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Robert Fitzsimmons Sept. 15 pleased large business. English Daisy 17 pleased two large audiences. Lafayette 22 pleased good business. Other Girls 23. "Way Down East" 24. Harry and Gage co. 26-1.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Bennett-Moulton co. closed week of prosperous business Sept. 17. Marie Watwright in Twelfth Night 20; capable co.; good house. Hi Henry's Minstrels 22. Phelan's Musical Comedy co. 26-1.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Arizona Sept. 16; large and well pleased audience. Queen of White Slaves 19; good business and co. Under Southern Skies 20 pleased good house. Way Down East 22.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Hi Henry's Minstrels Sept. 16 pleased very large house. Sam T. Jack's Burlesquers 20; fair business.

TORRINGTON.—UNION THEATRE (C. C. Volkman, mgr.): Way Down East Sept. 20; S. R. O.; good co.; excellent satisfaction; best staged production seen here.

POTNAM.—BRADLEY THEATRE (Richard Gorman, mgr.): When Women Love Sept. 13; fair business. Why Girls Leave Home 17 pleased capacity.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Candida Sept. 21; fair performance. The Two Johns 24. Sign of the Cross 26. —LYCEUM THEATRE (Daniel Humphries, mgr.): A Prisoner of War; good houses. Why Women Sin 19-21; fair houses. Rachel Goldstein 22-24. Dealers in White Women 26-28. Only a Shop Girl 29-1.

FLORIDA.

JACKSONVILLE.—NEW DUVAL THEATRE (James D. Burbridge, mgr.): Mabel Paige co. Sept. 12-17; S. R. O. houses. Boy Wanted 27. Liberty Belles 28.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Darkest Russia opened season Sept. 15 to large and appreciative audience. Devil's Auction 19; packed house; pleasing performance. Al. H. Wilson 22. McFadden's Row of Flats 24. The Human Hearts 30. Al. G. Field's 3. A Boy Wanted 4. Human Hearts 6. Peggy from Paris 7. Gagnon-Pollock Stock co. 10-15.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Mason and Mason Sept. 13 pleased good house. Al. H. Wilson 15; good attendance and performance. James Boys in Missouri 17; topheavy house; pleased. McFadden's Flats 19; good audience; satisfied. Candida 28. Peggy from Paris 30. Liberty Belles 31. Human Hearts 4. Field's Minstrels 5.

SAVANNAH.—THEATRE (W. B. Seeskin, mgr.): Al. H. Wilson in Way Down East Sept. 18 to big business. James Boys in Missouri 20; topheavy house. McFadden's Row of Flats, matinee and night. 21 to fair business. A Boy Wanted 23. Human Hearts 24. Liberty Belles 30. Candida 31. Peggy from Paris 4. Village Parson 5. Field's Minstrels 6.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Mason and Mason in Fritz and Snitz Sept. 14; excellent performance; large house. Human Hearts 3.

GRIFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): Alphonse and Gaston opened house to small crowd; poor performance.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Boney, mgr.): Ada County Convention Sept. 17; packed house; good as a circus. A Texas Steer 23. —ITEM: Manager Planey has returned from Frisco, where he went on business connected with Knights Templars. Reports having time of his life. Met with very warm reception, 115 degrees in shade.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.): Homer W. Alvey, res. 35. Minstrels Sept. 8; fair performance; topheavy house. John A. Preston in Ingomar 17; excellent co.; fair house. Denver Express 20. Joseph De Grasse in Merchant of Venice 27. Peck's Bad Boy 29. —ITEM: Ownership of Broadway lately passed from estate of John Cassatt, deceased, to S. A. Foley, and management passed from Illinois Guarantee Circuit (W. D. Emerson and James A. Edds) to George W. Chatterton, of Springfield, Ill., with Homer W. Alvey, resident manager.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Kingsley-Russell co. Sept. 12. Plays: Too Rich to Marry. Chick. Kentucky Girl. A Chicago Tramp. Prince of Liars. Mabel Heath. Pudden Head. Dudley. Good houses and best satisfaction all week. Harrington's Comedy co. (under canvas) 12-17; second week; good business. Plays: Eagle's Nest. New England Folks. Black Flag. East Lynne. The Inventor; packed tents; at conclusion of Saturday night's performance lovely English emblem was presented by Harrington. Clinton Lone Elm Lodge, and speeches followed. The Banker's Child 20.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, res. mgr.): James F. Green and Jeanette Lincoln co. 13, 14 in Dashing Widow. Gay Matinee Girl 15. —ITEM: Ownership of Broadway lately passed from estate of John Cassatt, deceased, to S. A. Foley, and management passed from Illinois Guarantee Circuit (W. D. Emerson and James A. Edds) to George W. Chatterton, of Springfield, Ill., with Homer W. Alvey, resident manager.

PEORIA.—GRAND (Chamberlain, Harrington and Co., mgrs.): Richard Carle in The Tenderfoot Sept. 14. S. R. O.; hundreds turned away; great hit. A Modern Viking 15; good house; pleased. Sandy Bottom 18; large house; gave satisfaction. A Little Outcast 20; good attendance; excellent. Peck's Bad Boy 24. Blanche Ring in Vivian's Paps 26. —ITEM: Gaskill co. 19-24 opened Peoria Fall Festival to good crowds; shows excellent and taking well.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): James Kennedy co. Sept. 12-14; good business. Plays: Ostler Joe. Sheridan Keene. Chicken Connors. Dr. Jekyll and Mr. Hyde 15; good house. —James Kennedy 16 pleased John house. Irish Pawnee 17; well received; large house. His Last Dullard 20. Ethel Barrymore 22. A Modern Viking 23. Why Women Sin 26. Walker Whiteside 30. Denver Express 1.

DECATUR.—POWERS' GRAND OPERA HOUSE (C. P. Given, mgr.): Maloney's Wedding Sept. 12 pleased fair house. A Little Outcast 13; fair business. Matt Kusell's Musical Comedy co. 15-17 in Lady Peggy and A Gay Matinee Girl to fair attendance. George Camp Meeting co. in A Trip to Honolulu 20. Boone Yaki co. 27, 28. A Chinese Honey-moon 29. Martin's U. T. C. 1.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): North Brothers' Comedians Sept. 12-17 in Utah. The Little Princess. Hand of Man. The Man from the West. Braving the Storm. A Russian Slave. East Lynne; packed houses; satisfaction. Dr. Jekyll and Mr. Hyde 21. Peck's Bad Boy 23. Denver Express 24. Old Arkansas 28. Out of the Fog 29.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): The New American Stock co. Sept. 12, 13; fair co. and business. A Little Outcast 14; good houses. The Denver Express 18; fine business. Green and Lincoln co. 19-21. Black Patti 23. Old Arkansas 24. Ferris Comedians 25-1.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Little Homestead Sept. 14 (circus position); packed house; best of satisfaction. Dr. Jekyll and Mr. Hyde 17. Pleated big business. —ITEM: Sterling being his home, the many friends of J. H. ("Bert") Williams, of the Dr. Jekyll and Mr. Hyde co., were pleased to note his success.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): W. L. Bushy, res. mgr.: Scott Moore's 15; good house; good business; satisfaction. Denver Express 17; two immense houses; pleased. Dr. Jekyll and Mr. Hyde 23. Black Patti 24. Elly's Band 29. The Banker's Child 30. Ferris Comedians 2-8.

DIXON.—OPERA HOUSE (Charles H. Eastman and E. M. Truman, mgrs.): Ferris Comedian closed

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best of satisfaction; five curtain calls on third act. The Falls. John A. Preston in Roman 20; fair bus. news; co. good. Satisfactory. Black Path 22. Sandy Bottom 20. The Moonshiner's Daughter 4.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): A Modern Viking Sept. 17, matinee and evening; good business; well pleased. Dr. Jekyll and Mr. Hyde 18; well pleased. Ince Forman 24. Michael Strogoff 25. Walker Whitehead 26.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Richard Carle in The Tenderfoot Sept. 17; matinee and night; fair houses; well pleased. Show Girl 18; large house; good attraction. Over Niagara Falls 24. A Little Outcast 25.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): A Modern Viking Sept. 18; good business; well pleased. Peck's Bad Boy 22. A Little Outcast 24. Van Dyke-Eaton co. 25. Michael Strogoff 26.

FREEDOT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Kennedy co. Sept. 12-17; fine co.; good business. Plays: The Octoroon, Midnight Express, Robert Buncle, Another Man's Wife, Tom Sawyer, A Dash for Liberty.

PANA.—NEW GRAND (J. F. Given, mgr.): A Little Outcast Sept. 12; good house; well pleased. Over Niagara Falls 13; large audience delighted. Georgia Camp Meeting 19. The Banker's Child 22. Sandy Bottom 27.

HOOPESTON.—NEW McFERRIN (A. L. Knox, mgr.): Sandy Bottom Sept. 20; good co.; well pleased. Under Southern Skies 4. Little Red Schoolhouse 10. Denver Express 14. U. T. C.

HEARDSTOWN.—GRAND OPERA HOUSE (H. H. Harris, mgr.): Sandy Bottom Sept. 16; medium house; very good cast; fine play. Raymond's Old Arkansas 23. Shannon's The Banker's Child 26.

FAIRBURY.—CENTRAL OPERA HOUSE (Phil Wade, mgr.): The Banker's Child Sept. 14; fair business; poor performance. Sandy Bottom 19; top heavy house; fair performance.

JOLIET.—THEATRE (William H. Hulsizer, mgr.): James Kennedy Comedy co. Sept. 15-17; poor performance and business. David Higgins in His Last Dollar 18; performance excellent. S. R. O.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Falsely Accused by Calumet Stock co. Sept. 18-24; co. good; full house at every performance. Enemies of Life 25-1.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grunpp, mgr.): James Kennedy co. opened Sept. 19-24 to large business. Buster Brown 28. A Chinese Honeymoon 1.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): What Women Will Do Sept. 7; poor business; fine performance. Little Homestead 15; large house; artistic performance. Under Southern Skies 8.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Georgia Camp Meeting played fair house Sept. 16. Sandy Bottom 24. Merchant of Venice 26.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Modern Viking Sept. 13; fair business. A Little Outcast 15; small house.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): Banker's Child Sept. 17; fair co.; fair house.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): De Wolf Hopper in Wang Sept. 23 opens the season; advance sale very large. Porter J. White in Faust 24. Thomas Jefferson 30. Our New Minister 5. Dr. Powell 9. Everyman 18. The Holy City 22. —THE GRAND (L. Kinneman, mgr.): The Gamekeeper 21; season's opening attraction. Moonshiner's Daughter 24. Dora Thorne 7. Flood Tide 11. Chic. Tramp 12. —ITEMS: Pathfinders local lodge will put on a carnival 26-1. Mundy Shows have been engaged to furnish attractions.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Sign of the Cross Sept. 19 played good business. Wedded, But No Wife 20; good co. and business. A Chinese Honeymoon 24. The Game Keeper 26. Way Out West 27. Thomas Jefferson 28. My Wife's Family 30. —NEW PHILLIPS' OPERA HOUSE (O. G. Murray, mgr.): Uncle Josh Sprucey 14 played good business. A Little Outcast 17; good performance and business. Brandon Evans Stock co. 19-24. Why Girls Leave Home 25. The Midkiff Flyer 1. For's Ferry 4.

TERRE HAUTE.—THE GRAND (T. W. Barry, Jr., mgr.): Murray Comedy co. in The West-enders Sept. 14 and in Missouri 15; good houses; good business. Over Niagara Falls 16; well pleased. Howard Show Girl 19; enjoyed by large house. Howard Show co. 20-24. A Chinese Honeymoon 27. A Moonshiner's Daughter 30. Why Girls Leave Home 1. The Runaways 4. A Midkiff Flyer 6. Flood Tide 11. Everyman 18. The South-enders 14. Stetson's U. T. C. 15.

LA PORTE.—HALL'S THEATRE (M. R. Marks, mgr.): What Women Will Do Sept. 9 canceled. The Holy City 13; pleasing production; competent co.; by audience. Under Southern Skies 19; well pleased. Very capable co.; packed house. Why Women Sin 24. Hamlet 29. —ITEM: Second annual street carnival started 12. The amusement features were given by Mundy Carnival co. and are not up to the standard street carnivals.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, mgr.): Why Women Sin Sept. 10 drew well. The Holy City 12; light house. De Wolf Hopper in Wang 19; good house; co. disappointing; very poor support. Blanche Ring in The Gamekeeper 21. Jack R. Babes in Toyland 24. Nat C. Goodwin in The Ussur for first time on any stage 1.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): The Girl from Chilly Sept. 17; very poor; fair house. Hello, Bill 18 satisfied fair house. Why Women Sin 25. Our New Minister 2. Quincy Adams Sawyer 9. My Wife's Family 16. Siberia 23. Sandy Bottom 30.

ANDERSON.—GRAND OPERA HOUSE (C. C. For, mgr.): Gamekeeper Sept. 13; good, satisfactory fair business. Uncle Josh Sprucey 15; well pleased. Well filled house. Dora Thorne 18; excellent satisfaction; crowded house. Why Girls Leave Home 23. In Old Kentucky 24. Chinese Honeymoon 28.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): Rentfrow's Pathfinders Sept. 12 (Ed Harter) Sept. 13; good business. Plays: Fight for a Million, Midnight in Chinatown, Don Caesar de Bazan, Devil's Gold Mine, Hooligan's Luck, Jesse James the Bandit King, Si Plunkard 22.

ELKHART.—BUCKLER OPERA HOUSE (D. B. Carpenter, mgr.): Holy City Sept. 15 played fair house; good co. Si Plunkard 16, matinee and night; big business; well pleased. Under Southern Skies 21; capacity; excellent co. and performance. Show Girl 21; good co. and house.

MADISON.—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): House opened Sept. 20 with Sign of the Cross to large and well pleased house; fine co. and production. Stetson's U. T. C. 30. My Wife's Family 6. Crescent Comedy co. 10-15.

ANGOLA.—CROXTON OPERA HOUSE (Raymond Willis, mgr.): Ten Nights in a Bar Room Sept. 10; good co. and business. Moonshiner's Daughter 20; good advance sale. Under Southern Skies 26. Midnight Flyer 4. Willson Stock co. 10-15.

LOGANSPORT.—DOWLING THEATRE (John E. Dowling, mgr.): Missouri Girl Sept. 13; good co.; well pleased. The Game Keeper 16; excellent house 19. The Show Girl 20. Railroad Jack 22.

EVANSVILLE.—PEOPLE'S (Pedley and Burch, mgrs.): Over Niagara Falls Sept. 18 satisfied very fair house. —ITEM: Elks gave very good minstrels 14, 15, and will repeat 23 at Grand. Funds to go toward building their new home.

BRAZIL.—MCGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Little Outcast Sept. 16; business and performance good. Merchant of Venice 23. Arkwright Richard 26-28. Moonshiner's Daughter 1. Dodger and Bowman 6-8.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, prop.): Missouri Girl Sept. 15; full house; well pleased. Graves and Morton Sept. 19; good business; fair co. Midkiff Flyer 21. Gamekeeper 23.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Sign of the Cross Sept. 17; good audience; excellent performance. Dora Thorne 23. Why Girls Leave Home 30. My Wife's Family 5.

RUSHVILLE.—CITY OPERA HOUSE (H. W. Cole, mgr.): A Little Outcast Sept. 18; large business; performance satisfactory. Joseph De Grasse in Hamlet 22.

MUNCIE.—WYSSOR'S GRAND OPERA HOUSE (H. R. Wyssor, mgr.): Dora Thorne Sept. 15; well pleased audience. Uncle Josh Sprucey 17, matinee and evening; fair business.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Game Keeper Sept. 17, matinee and night; fair co. and business. Moonshiner's Daughter 27. White's Faust 30. Mung's Landing 4.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. E. Heinemann, mgr.): Girl from Chilly Sept. 16; fair house; poor performance. Everyman 21. Fillets (hypnotists) 24-29.

KENDALVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): A Holy City Sept. 20; big house; performance good. Rentfrow's Pathfinders 26-30. Michael Strogoff 13.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Graves and Morton Opera co. in Dorothy Sept. 17; good business; co. poor. Moonshiner's Daughter 23. Faust 26.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and house; performance good. J. C. Lewis and his co. 20; fair house; good satisfaction.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld,

mgr.): Midnight Flyer Sept. 13; big house; very poor performance. New York Ferry 6.

GARRETT.—THEATRE: Merchant of Venice by Joseph De Grasse Sept. 17; fair house; co. good. Missouri Girl 21. Midnight Flyer 6.

ALBION.—THEATRE: Season opens with Missouri Girl Sept. 22. Mung's Landing 5. Breezy Time 10.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): The Man from Mexico Sept. 18; well pleased good house. The Game Keeper 25. Dora Thorne 5.

INDIAN TERRITORY.

MUSKOGEE.—GOOGAW OPERA HOUSE (A. A. Kinney, mgr.): Ward and Wade's Minstrels to crowded house Sept. 18; performance poor. W. B. Patton in The Minister's Son 5. Thou Shalt Not Kill 8.

SOUTH MALESTER.—LANGSDALE OPERA HOUSE (G. B. Gilmore, mgr.): Wade and Ward's Minstrels 19. Madison and Hopkins 3. 4. Last Rose of Summer 6. For Mother's Sake 21.

ARDMORE.—ROBINSON'S OPERA HOUSE (J. F. Robinson, mgr.): Forty-fourth Street Salary Sept. 12; fair business. Ward's Minstrels 21.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Two Little Waifs Sept. 21. Jack Hoffer co. in repertoire 26-1. —ITEMS: A representative of the Cash Carnival co. was here 20 negotiating for a week's stand in this city the second week in October. The City Council at Des Moines has granted the management of the Mirror Theatre an extension of time until Jan. 1 in which to comply with the city theatre ordinance. Porter J. White's co., which left 19 for Sandusky, O., to open the season, has been rehearsing on Mr. White's farm, the rehearsals being conducted on the town facing Lake St. Clair when the weather permitted.

FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Guy Hickman Comedy co. Sept. 19-24. Blanche Ring in Vivian's Pappas 30. Little Homestead 1. Under Southern Skies (formal opening) 12. —ITEMS: The Fifty-fourth Regimental Band closed its open air concert season at Caldwell's Park and City Park 14. The Corn Industrial Street Carnival will be held here 3-8. AUSTIN J. MUMFERT.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): Chaucer Olcott in A Romance of Athlone Sept. 19-24. Under Southern Skies 30. 1. —GRAND OPERA HOUSE (William Foster, mgr.): A Broken Heart 15-17; good co. and business. Queen of the White Slaves 18-21; capacity; excellent co. Lyman Brothers in At the Races 26-28. —AUDITORIUM (William Foster, mgr.): Chase-Lister co. 19-24; good business opening night. Plays: The Silver Dagger, The Moonshiner's Daughter, Whose Baby Are You, The Rogue's Gallery, East Lane, The Counterfeiters. —ITEM: Mirror Theatre has passed into management of H. S. Quentmeyer, who has leased property with intention of establishing permanent stock co. May Haskill formerly star of People's Theatre in Chicago, will here organize.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): The Little Homestead played good business Sept. 16. Way Out West interested full matinee house and good evening audience 17. Van Dyke-Eaton co. 19-24. Thomas Jefferson 25. In the Saddle 26. Dr. Jekyll and Mr. Hyde, Faust, Miss Hersey from Jersey, Two Orphans, Across the Desert, Romeo and Juliet 27. One Night in June 30. Papa's Boy 31. Buster Brown 1. Out of the Fold 12. The Runaways 13.

SIoux CITY.—NEW GRAND (Woodward and Burgess, mgrs.): Woodward Stock co. Sept. 12-17; full houses; greatly pleased; co. excellent. Plays: Divorce, Under Two Flags, The Galley Slave, The Marriage of Figaro, Chaucer Olcott in A Romance of Athlone 20. —ITEM: Wednesday of Woodward engagement was made complimentary to Elks and their wives, and large numbers were present and lodge colors much in evidence.

WATERLOO.—TOWN'S OPERA HOUSE (C. F. Brown, mgr.): Stetson U. T. C. Sept. 15; usual U. T. C. business. Two Little Waifs 20. Little Homestead 1. —ITEMS: Gaskill Carnival closed good week at Waterloo 17. This is the last season as carnival for the Gaskill. They will branch out as a circus next season. National Amusement co. closed 17 after a fair week at Waterloo.

CRESTON.—TEMPLE GRAND THEATRE (Edwin C. Keith, mgr.): Last Rose of Summer played good house Sept. 20; performance excellent. Lyman Brothers in At the Races 21. Chase-Lister co. 25-1. —POTT'S OPERA HOUSE (J. H. Pott, mgr.): A Broken Heart 20 played fair audience; very satisfactory. A Wayward Son 21; good business; co. well balanced. Stetson's U. T. C. 22.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Season opened Sept. 15 with The Tenderfoot; house packed to roof and wildly enthusiastic; excellent co. The Thing 16; fair business; audience pleased. Dr. Jekyll and Mr. Hyde 20. George Camp Meeting 24. Ince Forman in Romeo and Juliet 29.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; Frank Hurst, res. mgr.): A Little Outcast Sept. 17; fair business. Finkman's Ball 13; top heavy house. Stetson's U. T. C. 20-1. Little Homestead 21. Slaves of the Orient 24. Vivian's Pappas 28. Dr. Jekyll and Mr. Hyde 29.

CEGAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Two Little Waifs Sept. 12; excellent performance; fair business. Finkman's Ball 13; top heavy house. Stetson's U. T. C. 20-1. Little Homestead 21. Slaves of the Orient 24. Vivian's Pappas 28. Dr. Jekyll and Mr. Hyde 29.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoms, mgr.): George Camp Meeting Sept. 15-17. In Tide of Life, Shadow of Sin, Down in Dixie; large houses; pleased. Stetson's U. T. C. 23. Hubert Labadie in Louisiana 7.

CENTERVILLE.—ARMORY HOUSE (Payton and Swearington, mgrs.): Girl from Kansas Sept. 16; failed to draw. Runaway 17. A Little Homestead 3. Dr. Jekyll and Mr. Hyde 8. In Louisiana 10. Was She to Blame 12.

CHEROKEE.—GRAND OPERA HOUSE (Frank T. Brunson, mgr.): Hans Hanson Sept. 17. S. R. O. excellent. Betsy Ross 18. Philo 20. 21. Human Hearts 5. Michael Strogoff 11. Two Little Waifs 15.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Last Rose of Summer opened regular season Sept. 10 to large and well pleased audience. Lyman Twins in At the Races 22. Was She to Blame 26.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Two Little Waifs Sept. 23. Little Homestead 28. —ITEM: Third annual Fall Festival and Carnival closed 19; large crowds, and all pay shows did good business.

SPENCER.—GRAND OPERA HOUSE (John D. Broadgate, mgr.): Farmer Hopkins Sept. 7; good business and performance. Two Merry Tramps 9 played good business. Leva co. 26-28. A Noble Tramp 3. Two Little Waifs 14. A Breezy Time 25.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Kennedy's Players Sept. 19-24 opened in the Octoroon to good house. North Brothers 3-5. Buster Brown 7. East Lynne 11. Runaways 14. Bird Center 18. William Morris 22.

ELDORA.—WISNER OPERA HOUSE (Gillman and Kenoyer, mgrs.): Beach and Bowers' Minstrels Sept. 17; good show to poor house. Little Homestead 24.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prim, mgrs.): A Little Walt Sept. 17; good co.; well pleased. Mahara's Minstrels 19. Street Carnival 29-1.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., props, and mgrs.): Richard Carle in The Tenderfoot Sept. 16; capacity; most satisfactory performance so far this season.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.): Little Homestead Sept. 18; good co.; fair business. Dr. Jekyll and Mr. Hyde 25. Michael Strogoff 28 canceled. Humpty Dumpty 12.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Mahara's Minstrels Sept. 17; large audience; pleased, this city being their old home. Two Little Waifs 19. Columbia Opera co. 28.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Tried for Her Life Sept. 17; good co.; fair bus. An Aristocratic Tramp 19. Marie Dale 20-24.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Finkman's Ball Sept. 18; crowded house; satisfaction. At the Races 25.

CORNING.—OPERA HOUSE (F. C. Reese, mgr.): Wizard of Wall Street Sept. 23 failed to appear. Little Homestead 1.

LA MAR.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Factory Foundling Sept. 15; good co.; fair business.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Mysterious Zanton Sept. 19-24 opened to good business; fine performance.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Way Out West Sept. 15 canceled.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Grace Hayward co. closed successful week's engagement Sept. 12-17 (except

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160; co. exceedingly satisfactory; very large audiences at each performance. A Girl from Dixie drew largest house of season; excellent bill merited it. The Wayward Son 18; pleasing performance; satisfactory business. Human Hearts 25. The County Chairman 26.

GEORGE J. AUGUST.

HERINGTON.—OPERA HOUSE (L. H. Riddle, mgr.): Charles Breckinridge Stock co. in Nebraska, Land of the Sky, Guilty Without Crime, The Irish American, Down Where the Cotton Blossoms Grow, Her Bashful Admirer Sept. 12-17; good co.; fair business. A Hidden Crime 20. For Mother's Sake 27. Mahara's Minstrels 4.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Noble Dramatic co. opened season (Fair week) Sept. 12-17 in A Thorn Between, Gay R. Thumking, The Witch's Son, The Gold King, Michael Strogoff, Driven from Home; S. R. O.; excellent co.

PITTSBURG.—LA BELL THEATRE (W. W. Bell, local mgr.): Tried for Life Sept. 13; good house; well pleased. Human Hearts 15; large house; good co. Thon Shall Not Kill 17; fair business and co. Grace Hayward co. 19-24. Hooligan's Troubles 29. The Wayward Son 7. For Mother's Sake 8.

NEWTON.—NEW RAYSDALE OPERA HOUSE (Grant Johnston, mgr.): A Hidden Crime Sept. 21. Buckinridge Stock co. 8-8 (Fair week). Haskill's Round 14. Two Little Waifs 24. Lyman Brothers 27. Dr. Grant on Hamlet 28.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Caught in a Web Sept. 16; fair co. and house. A Hidden Crime 17; top heavy house. A Wayward Son 19; good co. to fair house. Human Hearts 26.

PARSONS.—EDWARDS' OPERA HOUSE (W. C. McKee, asst. mgr.): An Aristocratic Tramp Sept. 15 fairly played big house. North Brothers 19-24. —ITEM: New Elks' Theatre will be ready to open about Dec. 1.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Wyman's Band (local) Sept. 14; performance good; S. R. O. Noble Dramatic co. in A Thorn Between 19 played capacity. Finkman's Ball 29. Girl from Dixie 30.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Mory's Stock co. (under canvas) 26-1. Large audience. A Girl from Dixie 15; perfect excellent to good business. A Little Outcast 18 played capacity.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Season opens Sept. 22 with Balalaika. Finkman's Ball 27. Ward's Minstrels 3. The Aristocratic Tramp 11.

WELLINGTON.—WOOD'S OPERA HOUSE (H. G. Toler, mgr.): Season opened with My Friend from Arkansas Sept. 11; pleased fair house. A Husband on Salary 23. Finkman's Ball 28.

WICHITA.—CROWTHER THEATRE (E. L. Martlog, mgr.): Human Hearts Sept. 17; good co. to capacity.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Gentry's Dog and Pony Show Sept. 13; two fine performances; good crowds.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Minister's Son Sept. 27. Girl from Dixie 30.

KENTUCKY.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, lessee and mgr.): Harris-Parkinson Stock co. Sept. 12-17; good business; satisfactory performance. Plays: The Gamekeeper, The Gamekeeper's Daughter, Rip Van Winkle, Still Alarm, The Moonshiner, James Brothers in Kentucky. The Sign of the Cross 16; fair business; excellent co. Halstead's Stock co. 19-24.

OWLING GREEN.—POTTER'S OPERA HOUSE (Mayo and Taylor, mgrs.): Dora Woodruff Stock co. Sept. 12-17 to fine business. Sign of the Cross 23.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Sign of the Cross Sept. 15; well pleased good house. Howard Stock co. 19, 20, in Home, Sweet Home, Ostler Joe; fair business.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Miss Juno Barrett co. Sept. 19-24 opened to S. R. O. Sign of the Cross 28. Howard Stock co. 8-8.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Sign of the Cross Sept. 15; big business; well pleased. Sign of the Cross 26.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Kersands' Minstrels Sept. 17; 18; good houses; fair co. Lyric Opera co. 25-1. Barlow's Minstrels 4. Gertrude Ewing co. 5-8. —ITEM: New opera house, named the Louisiana, proposed for Shreveport. The J. E. English Theatre co., of Paducah, Ky., are the promoters.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Pretty Penny opened Sept. 13 to fair business; performance good. Liberty Bells 16; good business; performance fair. White Dramatic co. 25-1. Hello, Bill 2. Barlow's Minstrels 3.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Boston Ideal Opera co. Sept. 18-20. Operas: Groffe-Groffe, La Mascotte, Martha; fair business; co. excellent. Brown's Comedy co. 25-1.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Devil's Auction Sept. 24. Fatal Wedding 30.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Mayra, mgr.): Darkest Russia Sept. 18 played fair house. Devil's Auction 2.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Harcourt Comedy co. resumed engagement Sept. 15, presenting balance week 15-17. Romance of an Actor. In the Heart of the Storm. The Soldier's Return, Nevada, True Born American Girl, The Shadow Detective; business excellent; good performances. The Silver Slipper 14; large house in spite of severe rain; first-class performance. The Way of the Transgressor 19; medium house; play and co. fair. Katherine Willard 20. Peck's Bad Boy 21. Quincy Adams Sawyer 22. G. F. McCarvey (local) 23. Robert Mantell in The Light of Other Days 24. Dan-

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iel Sully 26. Struggle for Gold canceled 27. When Women Love 29. Mummy and the Humming Bird 1. Bennett-Moulton co. 3-5.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Quincy Adams Sawyer Sept. 17; excellent co., strong and well balanced; more than pleased large audience. Florence Hamilton co. 26-30. Daniel Sully in Chief Justice 1. May Fiske Comedy co. 3-8. Ezra Kendall 10. Mildred Holland 11, 12. On the Yellowstone 13. Marie Walnwright 15. —CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): Bennett-Moulton co. opened 19-24 to good business; co. and performance fine. A Cracker Honeymoon 21 canceled. The College Girls 26.

BRUNSWICK.—TOWN HALL THEATRE (Harvey J. Given, agent): Season opened Sept. 13-17 with Pauline; excellent and amusing co.; S. R. O. last half of week. Pauline 19-24 (second week). Harcourt Comedy co. 19-24 canceled. Du Berg Comedy co. 3-5. Eaton's Orchestra 12. Bennett and Moulton 13. —ITEMS: Harvey J. Given has succeeded James F. Snow as manager of theatre. A Haystack County Fair will be held at Topsham Oct. 11-15.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Thurbur and Nash Stock co. Sept. 19. 20-22. Presenting The Woman Behind the Throne, Jim Bludso, A Deserter's Bride, Robert B. Mantell in The Light of Other Days 20; immense business; co. excellent.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Duncan Clark's Lady Minstrels Sept. 23. Bennett-Moulton co. 26-1.

BATH.—THEATRE: Quincy Adams Sawyer Sept. 21.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): John Griffith in Macbeth Sept. 16; small audience; excellent performance. Miss Bob White 19; large and well pleased audience. Johnstown Flood 21. Slave of the Mine 23. Twelfth Night 27.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Slaves of the Mine Sept. 21; fair house; satisfactory performance. C. W. Parks' Stock co. (under canvas) 26-1 in Slaves of Russia, Camille, Under Two Flags.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): For Her Children's Sake Sept. 15 played good audience. Slaves of the Mines 24. Creator's Band 26. Dolly Varden 7.

MASSACHUSETTS.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sarge, res. mgr.): Robert B. Mantell in The Light of Other Days Sept. 12; good attendance; good play and co. A Texas Ranger 13; fair attendance; a very good play and co. A Struggle for Gold 14; S. R. O.; fair attendance; good. Katherine Willard in Power Behind the Throne played medium audience 15. Andrew Mack in The Way to Kenmare had very large house 16; very good co.; best play this city has seen the star in. Volunteer Organist played to large audience 17; good co. and play. Fenberg Stock co. opened 19-24 to record breaking house; business continuing good balance of engagement. Plays: Beware of Men, On the Streets of Twelfth, Dealers in White Women, A Young Helms, Queen of the White Women, Not Guilty, A Debt of Honor, Price of Temptation, Fallen by the Wayside, When Women Love 26. Mummy and the Humming Bird 27. On the Yellowstone 30. Marie Walnwright in Twelfth Night Oct. 1. Quincy Adams Sawyer 3. Why Girls Leave Home 4.

FITCHBURG.—CUMINGS THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Katherine Willard in Power Behind the Throne Sept. 14; excellent performance; stormy weather reduced attendance. Herald Square Comedy co. 15; good business. Phelan Stock co. 19-24 opened to big business. Andrew Mack in The Way to Kenmare 24. Howard Stock co. 19, 20, in Home, Sweet Home, Ostler Joe, fair business. A Trolley Party 30. —WALTON PARK THEATRE (W. W. Sargent, mgr.): Katherine Willard Stock co. 12-24 continues to satisfy large houses. Plays: Monte Cristo, Indiana Folks, Thelma, My Uncle from New York, A Noble Outcast, Nick Carter, Moths, Roxana's Claim, A Soldier, The Empire. Walcott Theatre closes 24 for season.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): A Texas Ranger well received by good house Sept. 15. Daniel Sully in The Chief Justice 16; good co.; small houses. Andrew Mack in The Way to Kenmare 17-19; large audience. Eliza Bell 20; fair house. When Women Love 21; good co.; small house. Marie Walnwright 22. Peck's Bad Boy 23. The Volunteer Organist 24. Clara Turner Bird 28. —COLONIAL (Weber and Rush, mgrs.): Her Marriage Vow 15-17 and The Peddler 19-21. Moved satisfactory to good business. The Beauty Doctor 22-24. Across the Rockies 26-28. Deserter at the Altar 29-1.

WEBSTER.—MUSIC HALL (Charles H. Whitely, res. mgr.): Quincy Adams Sawyer used the S. R. O. sign for first time this season Sept. 17 when they played to two big audiences; both play and co. gave fine satisfaction. Trolley Party had rough ride 19 and did poor business deservedly. Rachel Goldstein 21. Hi Henry's Minstrels 24. —ITEM: usual series of entertainments in the I. O. O. F. course have been six in the series and the seats have met with a good sale.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Roe Stock co. Sept. 12-17; very large business. Plays: A Warning to Women, The Fate of War, Sign of the Four, Dora Thorne Road to Frisco, A Mad Love, Dr. Jekyll and Mr. Hyde, Wife in Name Only, At Valley Forge, Jesse James, Thomas E. Shea 19-24. King to large and enthusiastic audience. Andrew Mack 28. Volunteer Organist 29. Ezra Kendall 1. Fenberg Stock co. (Fair dates) 3-8.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Mother Goose Carnival 10-17 (local); excellent co.; good business. Mummy and the Humming Bird 23. Eliza Bell 26. Bennett-Moulton co. 27-1.

THE EMPIRE.—T. F. Murray, mgr.: A Child of the Slaves 15-17; fair business. A Doctor's Crime 18-20; fair; good business. Her Marriage Vow 26-28.

WORCESTER.—THEATRE (W. A. Drowne, res. mgr.): Robert B. Mantell in The Light of Other Days Sept. 16; good play and co.; fair business. Two Orphans (all star) 19; excellent performance; good house. Spirit of '76 20. A Texas Ranger played fair sized audience 21; very good co. Mildred Hol-

land 23. Marie Walwright 24.—FRANKLIN SQUARE THEATRE (J. H. Murray, mgr.): Heart of Maryland pleased good houses 19-24. Beauty Doctor 26-1.

NEW BEDFORD THEATRE (William B. Cross, mgr.): E. V. Phelan Musical Comedy co. 19-24. Plays: The Telephone Girl, The Isle of Champagne, Noddy, The Girl from Paris, Paul Jones, The Chimes of Normandy, big business. Why Girls Leave Home 26. Ezra Kendall in Weatherbeaten Benson 27. Mildred Holland in Triumph of an Empress 28. Marie Walwright in Twelfth Night 29. Volunteer Organist 30. Andrew Mack in The Way to Kenmare 1.

LOWELL OPERA HOUSE (Pay Brothers and Hosford, mgrs.): Daniel Sully in The Chief Justice Sept. 19; good house. When Women Love 20; fair house. Andrew Mack in The Way to Kenmare 21. Volunteer Organist 22. New Eight 23. 24. Quincy Adams Sawyer 25.—**ACADEMY OF MUSIC** (J. F. Murphy, mgr.): Rachel Goldstein 15-17. Struggle for Gold 19-21; large houses. Why Girls Leave Home 22-24. Deserter at the Altar 26-28.

NORTH ADAMS ITEMS: Although the small-pox scare has subsided and patients are being released from contagious hospital, Board of Health has not yet withdrawn orders forbidding theatres to open, and co. booked here have had no alternative excepting to cancel.—Mildred Holland, of The Triumph of an Empress co., was the guest of local friends Sept. 22.

MARLBORO THEATRE (Bert C. Riley, mgr.): Peck and His Mother-in-Law 21 failed to appear. Rachel Goldstein 22. Marie Walwright in Twelfth Night 27. Sam T. Jack's Burlesques 28. Mildred Holland 1. Quincy Adams Sawyer 6. Way Down East 8. Katherine Willard in The Power Behind the Throne 10.

GREENFIELD OPERA HOUSE (Lawler Brothers, mgrs.): Sam T. Jack's Burlesques Sept. 15; fair house; pleased. Mummy and the Humming Bird 19; fair house; deserved better; co. good; excellent satisfaction. Quincy Adams Sawyer 21 pleased large audience; co. good. Herald Square Comedy co. 22. David Harum 23. The Trolley Party 1.

SALEM THEATRE (G. P. Chatham, mgr.): Why Women Love Sept. 19; good audience. The Volunteer Organist 20; good house. Brothers Byrne in Eight Bells 21. Andrew Mack in The Way to Kenmare 22. Marie Walwright in Twelfth Night 23. Quincy Adams Sawyer 24.

TURNERS FALLS COLLEGE OPERA HOUSE (Fred Colie, mgr.): Kessel (magician) 20; fair house.

ROCKLAND OPERA HOUSE (John J. Bowler, mgr.): Katherine Rober Stock co. Sept. 26-1.

MICHIGAN.

SAGINAW ACADEMY OF MUSIC (John H. Davidson, mgr.): Moonshiner's Daughter 12; fair house; good co. Peggy from Paris 13; large and enthusiastic audience; very good production. Davidson Stock co. pleased two good houses 14 in Wormwood and Piffal. Buster Brown to capacity 15. Edward N. Hoyt in Hamlet 16 in Hamlet 17. Why Women Love 19. A Doll's House 23. A Little Outcast 24.—**JEFFERS THEATRE** (T. D. Bamford and Sam Marks, mgrs.): Stain of Guilt 11-14; good co. and business. To Die at Dawn pleased large audiences 15-17.

KALAMAZOO ACADEMY OF MUSIC (R. A. Bush, prop. and mgr.): Forbidden Land 9; large house; excellent co. Why Women Love 13; good house; fair co. My Wife's Family 17; large audience. Afternoon and evening. Davidson Stock co. opened 19; fair house. 19. Presenting Wife for Wife and The Two Orphans; good co. Under Southern Skies 21; large audience; good co. Walker Whiteside in David Garrick's Love 27. Sun's Minstrels 28.

BAY CITY WASHINGTON THEATRE (W. J. Dault, mgr.): Buster Brown Sept. 14; large and pleased audience. Davidson Stock co. 15-17; very capable co.; capacity. Plays: Wormwood, Under Two Flags, Goody Two-Shoes, The Train Robbers. The Holy City 19; fair house. Pleasant and scenic effects. Why Women Love 20; thrilling melodrama; large attendance. A Doll's House 24. Devil's Lane 26. Flood Tide 27. Grimes' Cellar Door 28. As You Like It 30.

ESCANABA PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Fatal Wedding Sept. 13; good co.; fair business. Heart of Chicago 15; co. good; light business. Her Only Son 17; 18; co. very good; attendance fair. William Owen in Lady of Lyons 19; excellent performance; light business. But an audience. Town Gossip 20 failed to appear. In Louisiana 22. Girl from Sweden 26. John Johnson 29.

LANSING BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Sun's Minstrels Sept. 14; much better than last year; pleased top-heavy house. Peggy from Paris 15; good co.; S. R. O. Buster Brown 17. Matinee and evening; excellent attraction; good business. Edwin N. Hoyt in Hamlet 19; large fair business. Little Outcast 30. A Desperate Crime 27. Poor Mr. Rich 3. Railroad Jack 4. My Wife's Family 8. Princess Chic 11. Katzenjammer Kids 13.

GRAND RAPIDS POWERS (W. T. Ledebor, mgr.): Way Down East Sept. 19-24; good house; splendid co.—**MAJESTIC** (H. H. Helle, mgr.): Hello, Bill! 15-17; lively comedy, well handled. In Old Kentucky opened 18-21 to good business. The Show Girl 22-24.—**GRAND O. Stair** (mgr.): Out of the Fold 18-21; nice business. Too Proud to Beg 22-24.

PETOSKEY GRAND OPERA HOUSE (Willard P. Hopkins, mgr.): Holy City Sept. 14; very fine performance; light business on account storm; best scenery seen on local stage. A Country Kid 15; amateurish; fair business. Devil's Lane 20. A Breezy Time 21. Michael Strogoft 26. A Doll's House 29. Thomas Jefferson 6.

COLDWATER TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Humpty Dumpty Sept. 17; capacity; performance not so good as on former visit. Under Southern Skies 22. A Chicago Tramp 27. Porter J. White in Faust 3. The Princess Chic Opera co. 10. Arion Club (local) 13. 14.

ANN ARBOR ITEMS: The owners of Athens Theatre Building have closed house permanently and refuse to lease same for theatrical purposes.—Manager Seasonal Theatre, Athens, has arranged for series of vaudeville performances beginning Sept. 26-1.—There is some talk of a new theatre.

BENTON HARBOR BELL OPERA HOUSE (Fred Felton, mgr.): Dixon's Humpty Dumpty Sept. 14; fair house; disappointed. E. N. Hoyt in Hamlet 22. Sun's Minstrels 24. A Desperate Crime 27. Walker Whiteside 24. A Country Kid 24. Katzenjammer Kids 5.

EAST JORDAN LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): A Country Kid Sept. 14; large audience; fair business. Devil's Lane 19; very fine performance. Devil's Lane 19; fair house; pretty play. My Wife's Family changed to Michael Strogoft 27. 28.

JACKSON ATHENAEUM (H. J. Porter, mgr.): Peggy from Paris Sept. 14; large house. The Moonshiner's Daughter 17; good business; satisfactory. Gus Sun's Minstrels 19; entertained fair house. De Wolf Hopper 20. Buster Brown 21. Why Women Love 22.

SAULT STE. MARIE SOO OPERA HOUSE (W. H. Search, mgr.): Why Women Love 13; good co. and business. Over Niagara Falls 15; fair business; good. Town Gossip 17; poor co.; failed to please fair business. Devil's Lane 21. Clara Mathers Stock co. 26-1.

MANISTEE RAMSDALL THEATRE (Robert R. Ramsdall, mgr.): Devil's Lane Sept. 18; excellent co.; big business. W. J. Hanley and co. presented Edward N. Hoyt and good co. in Hamlet 20; very large and fashionable audience. Michael Strogoft 23. A Doll's House 27.

HILLSDALE UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): St. Plunkard 15; opened season to full house. Moonshiner's Daughter 19; good house; fine co. Sun's Minstrels 21. A Chicago Tramp 26. Frederick Nelson co. 3-8.

MUSKEGON THE GRAND (Harry Banjo, mgr.): A Doll's House 15; large good business. Michael Strogoft 18; fair presentation; good house. Edwin Hoyt in Hamlet 21. Country Kid 24. Davidson Stock co. 25-2.

IRON MOUNTAIN RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Her Only Son 15; fair house; good attraction. Lady of Lyons 20; thoroughly pleased. Town Gossip 23. That Little Swede 27. Way Out West 1.

BATTLE CREEK POST THEATRE (E. R. Smith, mgr.): Why Women Love Sept. 14; light house; satisfactory. Dickson and Mustard's Humpty Dumpty 15-17; large fair houses. Buster Brown 19. 20; pleased fair houses.

HANCOCK KERREDOE THEATRE (Ray Kerredoe, mgr.): William Owen in Lady of Lyons Sept. 15; good business; excellent co. Over Niagara Falls 19; good house and co. Von Yonson 3.

YPSILANTI OPERA HOUSE (Frank E. Carr, mgr.): Why Women Love Sept. 15; large audience. Frederick Nelson co. 19-21; very good record opening night; good business. Papa's Rev 29. The Little Outcast 1. Ole Olsen 5.

DOWAGIAC BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): David Higgins opened season in His Last Dollar; splendid house and co.; everybody pleased. In Old Kentucky 22. Sun's Minstrels 26. Davidson's Stock co. 3-8.

TECUMSEH NEW BRADLEY (J. J. Orr, local mgr.): The Moonshiner's Daughter Sept. 15; small house. Sun's Minstrels 20; full house; good satisfaction. Under Southern Skies 23.

HILLSDALE UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): St. Plunkard Sept. 15. The

Moonshiner's Daughter 19. Sun's Minstrels 21. A Chicago Tramp 26.

CALUMET THEATRE (J. D. Cuddy, mgr.): Her Only Son Sept. 10; co. and business. Very appreciative audience. Inez Forman in Romeo and Juliet 12; co. very good; fair business.

ADRIAN NEW CROWSWELL OPERA HOUSE (C. D. Hardy, mgr.): Out of the Fold Sept. 15; good co.; fair business. Buster Brown 22. Under Southern Skies 24. Himmelman's Ideals 26-1.

OWOSSO OPERA HOUSE (C. Mellenbacher, mgr.): A Little Outcast Sept. 21. Out of the Fold 23. Ten Nights in a Bar Room 27. A Breezy Time 1. The Holy City 3. A Desperate Crime 7.

MEMONINEE NEW OPERA HOUSE (H. T. Rounsefell, mgr.): Von Yonson 28. Irish Pawnbrokers 29.

MARQUETTE OPERA HOUSE (A. F. Koepcke, mgr.): William Owen in Lady of Lyons Sept. 21.

MINNESOTA.

OWATONNA METROPOLITAN (Ward and Arthur, lessees and mgrs.; J. W. Rowland, res. mgr.): Theima Sept. 19; Claire Paige and capable co. pleased good house. Farnum in Romeo and Juliet 21. Our New Minister (return) 28. Under Southern Skies 28. American Tramp 29. Queen of Highway 1.—**ITEMS**: Austin may secure new \$30,000 opera house and dance hall. Flour City Scenic Co. is negotiating with Austin Commercial Club, and it is almost assured that citizens will raise \$10,000 bonus and work on new theatre will begin. As planned, opera house will have two balconies and be three stories, with 60-foot stage. Metropolitan is being refurnished. Claire Paige has many personal friends in Owatonna, having directed amateur production under auspices of Knights of Pythias a few years ago, and was given warm welcome in Theima 19.

NORTHFIELD AUDITORIUM (A. K. Ware, owner): A Friend of the Family Sept. 11; fair business; excellent satisfaction. Other People's Money 26. Miss Delone and co. 29.—**ITEMS**: Messrs. Ward and Arthur, of Fairbault and Owatonna, have leased Auditorium from Mr. Ware, who will be retained as local manager. Harry Dixon, of this city, formerly of the Dixon Stock co., is manager of Other People's Money.

MANKATO THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., res. mgr.): Chauncey Olcott in A Romance of Athlone Sept. 19; S. R. O.; co. and scenery excellent; Mr. Olcott better in this than anything he has done here before. Theima 21. Mahara's Minstrels 15. Slaves of the Orient 6. An American Tramp 7. Niagara Falls 8.

WINONA OPERA HOUSE (O. F. Burlingame, mgr.): Elwyn Strong Sept. 12 in Dr. Jekyll and Mr. Hyde; fair house; good co. Chauncey Olcott 15 opened regular season in Terence and Pecked and most enthusiastic house. Inez Forman in Romeo and Juliet 19. Powell-Portello co. 22-24.

ROCHESTER METROPOLITAN THEATRE (J. E. Reid, mgr.): Inez Forman in Romeo and Juliet Sept. 20; good co.; fair house. Under Southern Skies 26. Mahara's Minstrels 1. Von Yonson 14. A Modern Viking 18.

ST. CLOUD DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Roger Prince Opera co. Sept. 19-21. In Fra Diavolo, Giorio-Giorio, Beggar Prince; crowded houses; fairly good co. but too light to produce above operas, with only nine people and no orchestra.

CROOKSTON OPERA HOUSE (C. P. Walker, mgr.): A Friend of the Family Sept. 14; good house; pleased. My Friend from India 19. Fatal Wedding 22. Heart of Chicago 24.

ALBERT LEA THEATRE (Chauncey Olcott in Terence Sept. 17; fine performance; good business. Inez Forman in Romeo and Juliet 23. Devil's Lane 7. Two Little Waifs 12. Von Yonson 17.

BRainerd OPERA HOUSE (C. P. Walker, mgr.): A Friend of the Family Sept. 13; fair house; performance good. The Fatal Wedding 21. Heart of Chicago 22.

FARIBAULT OPERA HOUSE (Ward and Arthur, mgrs.): Theima Sept. 17; good co. and business. Romeo and Juliet 22. Under Southern Skies 27.

WADENA BURCH'S OPERA HOUSE (H. F. Burch, mgr.): Sanford Dodge co. in Ibsen's Ghosts Sept. 14; fair house; pleased.

FAIRMONT OPERA HOUSE (W. W. Ward, mgr.): Van Byke and Eaton's Dramatic co. 12-14; pecked houses; co. fair.

MISSISSIPPI.

NATCHEZ BAKER-GRAND (Clarke and Gardner, mgrs.): Liberty Bells Sept. 13; co. good; business excellent. Devil's Lane 23. Boston Ideal co. 26-1. Maloney's Wedding 5. McFadden's Flats 6. Al. Wilson 11. Candida 13. Eternal City 17. Tim Murphy 20. Al. G. Field 21. Peggy from Paris 25. A Boy Wanted 26.

PORT GIBSON OPERA HOUSE (Davidson and Fisher, lessees and mgrs.): Opening attraction, Liberty Bells Sept. 14; business good; performance not up to standard. Devil's Lane 22. Maloney's Wedding 2. Al. Wilson 18. A Boy Wanted 22. For Her Children's Sake 25.

MERIDIAN GRAND OPERA HOUSE (L. Rothenberg, mgr.): Mason and Mason Sept. 17 opened up house to capacity. Yale's Everlasting Devil's Auction 19. S. R. O. Liberty Bells 23. L. H. Willson in The Alarm. The Great Gaiety. A Game of Luck. Shadows of a Sin. Haverly's Minstrels 25. Grace Hayward co. 26-2. Dr. Jekyll and Mr. Hyde 3. Wayward Son 6. For Mother's Sake 9.

ST. JOSEPH LYCEUM THEATRE (C. U. Philley, mgr.): A Broken Heart Sept. 13; good business; good co.; well staged. A Girl from Dixie 14; large crowd; excellent performance; good co. Henry Miller 15 in Joseph Entangled to large and well pleased audience; good co. The Wayward Son 16; satisfactory performance. The Great Gaiety. For Mother's Sake 18. 19. An Aristocratic Tramp 21. Queen of the White Slaves 22. 23. Chauncey Olcott 24.

SEDALIA WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Sylvia Summers co. Sept. 12-17; fair co. and business. Plays: Pyramion and Galathea. Our Mary. The Lady of Lyons. In the Shadow of the Cross. A Mixed Up Affair. A Hot Old Time. A Little Outcast 20; good performance; fair house. Hoolligan's Troubles 21. Willard Stock co. 26-1. Rebecca Varr 6.

Macon BLES OPERA HOUSE (H. E. Logan, mgr.): House, thoroughly renovated, opened with every indication of good season Sept. 5-10 with Eldon's Comedians in How Men Deceive. The Fatal Letter. A Hostler Delay. At Pike's Peak. A Country Sweetheart. My Mother-in-Law; fair performances; good houses. Mahara's Minstrels 15. For Mother's Sake 16. Chase-Lister co. 26-1.

LAMAR OPERA HOUSE (J. S. Moore, mgr.): Marie Dale Stock co. Sept. 26-28. Dr. Jekyll and Mr. Hyde 7. For Mother's Sake 13. Chicago Lady Entertainers 15.—**ITEM**: Rev. A. K. Heather, pastor of Congregational Church, has secured lecture course of Redpath Lyceum Bureau to be given in Opera House, first night to be Chicago Lady Entertainers.

MEXICO FERRIS OPERA HOUSE (A. P. Waterman, mgr.): Mahara's Minstrels Sept. 16; good co. and business. Over Niagara Falls 26. Return of Joseph De Grasse in Hamlet 1. Midnight Marriage 8. Annie Oakley 10. Lulu Tyler Gates co. (Lyceum course) 14. On the Suwannee River 19.

HANNIBAL PARK THEATRE (J. B. Price, mgr.): Mahara's Minstrels Sept. 12; good business. For Mother's Sake 14; good house. Little Outcast 23. 24. Joseph De Grasse in Merchant of Venice 29. Four Shannons 1. Chase-Lister co. 3-9.

PULTON PRATT'S THEATRE (C. F. Wilkerson, mgr.): Hoolligan's Troubles Sept. 16 canceled by local management. Over Niagara Falls 27. Joseph De Grasse 3. The Banker's Child 6. Chase-Lister Dramatic co. 10-12.

MARSHALL OPERA HOUSE (Fred Morris and Co., mgrs.): Mahara's Minstrels Sept. 20; fine performance; pleased good house. Joseph De Grasse in Hamlet 4. Boone Yaki (magician) 14.

BUTLER OPERA HOUSE (J. A. Trimble, mgr.): Belcher's Comedians Sept. 5-10; very good co.; light business. Mahara's Minstrels 23. Marie Dale co. 29.

POPLAR BLUFF PRATERNA OPERA HOUSE (W. B. Hays, mgr.): The Moonshiner's Daughter Sept. 16; big business; pleased. McDonald Stock co. 19-24.

SPRINGFIELD BALDWIN THEATRE (George H. Olden, mgr.): Franklin Stock co. Sept. 19-24. Elks Minstrels (local) 26. 27. Dr. Jekyll and Mr. Hyde 28. Hidden Crime 30.

LOUISIANA PARKS THEATRE (Dreux Parks, lessee and mgr.): Rev. Gill (lecturer) Sept. 27. Presentation in this city on Sept. 17, well received by large audience. Jean Caldwell, who wrote the play, has leading role. Miss St. George Hussey also took a prominent part. The Strollers 20; good co.; S. R. O. Wedded and Parted 24. Slaves of the Mine 26.

BRIDGETON CRITERION THEATRE (Ed B. Moore, mgr.): Two Johns Sept. 17; fair performance; business good. The Strollers 19; fine performance; packed house. J. J. Corbett 24. Span of Life 27. The Only Way 1. Murray and Mack in An English Daisy 5. Kidnapped in New York 10. Sherlock Holmes 12. Peck's Bad Boy 15. Helen Grantley in My Lord and Master 18. Eight Bells 22.

HOBOKEN LYRIC THEATRE (H. P. Soulier, mgr.): Grant S. Riggs, big mgr.: No Wedding Bells for Her played to good business Sept. 15-17; co. very good; scenic effects very realistic. Awakening of Mr. Pipp opened to S. R. O. 18-21; co. excellent. Her Mad Marriage 22-24. Happy Hoolligan 25-27. Slaves of the Mine 29-1. THOMAS J. McALEER.

PATERSON OPERA HOUSE (John J. Geochina, mgr.): Myrtle and Harder Stock co. Sept. 19-24. In The Girl Slave, A Quaker Tragedy, Lost on the Pacific, The Fisherman's Daughter, Tide of Fortune, My Jim, At Risk of His Life, Along the Kennebec, The Secret Dispatch; good business; co. fair. Chester De Vonde co. 26-1.

NEW BRUNSWICK SHORTBRIDGE'S THEATRE (R. Shortbridge, mgr.): Span of Life Sept. 16. 17; fair co. and performance. Dainty Parce Burlesques 20; good audience; hand of laughter. Return 22. The Only Way 23. Vernon Stock co. 26-1. Myrtle-Harder Stock co. 3-8.

RED BANK OPERA HOUSE (Henry J. Gartry, mgr.): Innocent Maids Sept. 13; good performance and house. Dainty Parce Burlesques 23. Mamie Lee 24.

BOONTON LYCEUM THEATRE (J. Van, mgr.): Two Johns Sept. 10; S. R. O.; good performance. Span of Life 15; good house and performance. The Only Way 24. Peck's Bad Boy 3.

MONTANA.

ANACONDA THEATRE MARGARET (F. H. Clinton, mgr.): The Burgomaster Sept. 6 opened season to full house. Sign of the Four 13; fair business.

BILLINGS OPERA HOUSE (A. I. Babcock, mgr.): A Romance of Coon Hollow Sept. 15; fair sized and well pleased audience; good performance.

MISSOULA UNION OPERA HOUSE (Austin H. Hartley, mgr.): Sign of the Four Sept. 16; good co. fair house. Romance of Coon Hollow 19. Frederick Ward and Kathryn Kidder in Salammbu 21.

HELENA THEATRE (J. H. McMillan, mgr.): Sign of the Four Sept. 14; good house. Ward and Kidder in Salammbu 17. Matinee and evening; good houses.

NEBRASKA.

LINCOLN OLIVER (Zehrung and Crawford, mgrs.): A Girl from Dixie Sept. 13; large audience; well entertained. The Wayward Son 21. Arizona 22. Uncle Josh Sprucey 23. 24. The County Chairman 28. Human Hearts 30. 1.—**AUDITORIUM** (E. C. Rewick, mgr.): W. W. Buttner co. indefinite. Plays: What Happened to Smith, North Carolina Folks; good audience throughout 12-17.

GRAND ISLAND BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): International Bioscope co. Sept. 17; performance delayed, no electric power; fair house; fair entertainment. Helen Butler's Ladies' Military Band 18; small audience; fair entertainment. Joe H. Marriage Yow 19-21. The Desert 4. Factory Foundling 7.

BEATRICE PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Was She to Blame Sept. 17; fair co. and house. The Minister's Son 23. Two Merry Tramps 26. Lymna Twins 4. The Little Outcast 6. The Little Homestead 14.

NORFOLK AUDITORIUM (A. J. Dunlevy, mgr.): King-Perkins co. opened season in Old Farmer Hopkins Sept. 15 to small house; performance fair. Uncle Josh Sprucey 19; pleased light house. Peck's Bad Boy 23. 24. The County Chairman 28. Human Hearts 30. 1.—**AUDITORIUM** (E. C. Rewick, mgr.): W. W. Buttner co. indefinite. Plays: What Happened to Smith, North Carolina Folks; good audience throughout 12-17.

FREMONT LARSON THEATRE (W. A. Lowry, mgr.): Josh Sprucey Sept. 14 canceled. Last Rose Summer 20. Two Waifs 24. A Factory Foundling 27.

NEW HAMPSHIRE.

MANCHESTER OPERA HOUSE (E. W. Harrington, mgr.): Eight Bells Sept. 19; large and delighted house. Andrew Mack in The Way to Kenmare 20; S. R. O.; pleased. Daniel Sully 21. Volunteer Organist 23. Robert B. Mantell 26. Cook-Church co. 27-1 (except 29). Mildred Holland 29.—**PARK THEATRE** (John Stiles, mgr.): A Struggle for Gold 15-17; big house; co. good. Her Marriage Yow 19-21 to good business; pleased. The Peddler 22-24. Why Girls Leave Home 29-1. Deserter at the Altar 3-5.

PORTSMOUTH MUSIC HALL (F. W. Hartford, mgr.): Andrew Mack in The Way to Kenmare Sept. 15; good house; enthusiastic audience. Brothers Byrne in New Eight Bells 16; light house; performance good. Peck's Bad Boy 17; top-heavy house. Daniel Sully 22. Katherine Willard in Power Behind the Throne 26. When Women Love 27. Mummy and the Humming Bird 29.

BERLIN CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): J. C. Rockwell co. Sept. 12-17 opened to capacity with The Brother's Crime. Other plays: Banker's Clerk, Village Blacksmith, Dice of Death, Uncle Crater Boys, The Bell Talk, Jesse James; very good business all week. Bank of Keys 20; good performance and business.

NASHUA THEATRE (A. H. Davis, mgr.): A Texas Ranger Sept. 16; fair house; performance good. Eight Bells amused good house 17. Bennett-Moulin co. opened 19-24 to good receipts. Plays: A Daughter of the People, Shadowed Lives, Lyndon Bank Robbery, Fatal Coin. Cook-Church co. 26.

LACONIA MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): The Volunteer Organist Sept. 18; performance; large house. Under Southern Skies 20. Quincy Adams Sawyer 28. David Harum 1. When Women Love 11. Campanari Concert co. 15.

CONCORD WHITE'S OPERA HOUSE (B. C. White, mgr.): Andrew Mack Sept. 19 canceled. Robert B. Mantell in Light of Other Days 27. Power Behind the Throne 28. Struggle for Gold 30. Why Girls Leave Home 5.

CLAREMONT OPERA HOUSE (H. T. Eaton, mgr.): A Bunch of Keys Sept. 15; large and pleased audience.

NEW JERSEY.

TRENTON TAYLOR OPERA HOUSE (L. Stoddart Taylor, mgr.): Cora Payton comedy co. closed last night, successful week of management. Sept. 24. Shaw's play, Candida, with Lester Longman, opened season here 20; co. gives excellent performance. Alice Treat Hunt, as Candida, was fine; David Murray's Rev. Secret Dispatch; large house. Under Southern Skies 22. fine production. William W. Strollers attracted well with Foxey Grandpa 26. Way Down East 28. 29. Girls Will Be Girls 30. 1. The Only Way 19-21; fair co. and business. Two Johns 22. The Great Gaiety 23. 24.—**ITEM**: Steeplechase Pier (G. W. Clement, mgr.) closed 18 after very successful season. Mr. Clement, who has won regard of all his employees, owing to his invariable courtesy toward them, was presented with very hand some traveling bag by stage hands and general employees of pier and a heavily gold mounted pipe by the orchestra. Appropriate speeches were made, which were reported gracefully by recipient.

BURLINGTON AUDITORIUM THEATRE (J. L. Owen, mgr.): Secret of the Subway has its presentation in this city on Sept. 17, well received by large audience. Jean Caldwell, who wrote the play, has leading role. Miss St. George Hussey also took a prominent part. The Strollers 20; good co.; S. R. O. Wedded and Parted 24. Slaves of the Mine 26.

BRIDGETON CRITERION THEATRE (Ed B. Moore, mgr.): Two Johns Sept. 17; fair performance; business good. The Strollers 19; fine performance; packed house. J. J. Corbett 24. Span of Life 27. The Only Way 1. Murray and Mack in An English Daisy 5. Kidnapped in New York 10. Sherlock Holmes 12. Peck's Bad Boy 15. Helen Grantley in My Lord and Master 18. Eight Bells 22.

HOBOKEN LYRIC THEATRE (H. P. Soulier, mgr.): Grant S. Riggs, big mgr.: No Wedding Bells for Her played to good business Sept. 15-17; co. very good; scenic effects very realistic. Awakening of Mr. Pipp opened to S. R. O. 18-21; co. excellent. Her Mad Marriage 22-24. Happy Hoolligan 25-27. Slaves of the Mine 29-1. THOMAS J. McALEER.

PATERSON OPERA HOUSE (John J. Geochina, mgr.): Myrtle and Harder Stock co. Sept. 19-24. In The Girl Slave, A Quaker Tragedy, Lost on the Pacific, The Fisherman's Daughter, Tide of Fortune, My Jim, At Risk of His Life, Along the Kennebec, The Secret Dispatch; good business; co. fair. Chester De Vonde co. 26-1.

NEW BRUNSWICK SHORTBRIDGE'S THEATRE (R. Shortbridge, mgr.): Span of Life Sept. 16. 17; fair co. and performance. Dainty Parce Burlesques 20; good audience; hand of laughter. Return 22. The Only Way 23. Vernon Stock co. 26-1. Myrtle-Harder Stock co. 3-8.

RED BANK OPERA HOUSE (Henry J. Gartry, mgr.): Innocent Maids Sept. 13; good performance and house. Dainty Parce Burlesques 23. Mamie Lee 24.

BOONTON LYCEUM THEATRE (J. Van, mgr.): Two Johns Sept. 10; S. R. O.; good performance. Span of Life 15; good house and performance. The Only Way 24. Peck's Bad Boy 3.

NEW YORK.

THE LONDON STAGE.

Tree in The Tempest—New Plays Please—Theatre Regulations—Gossip.

(Special Correspondence of The Mirror.)

MIRROR BUREAU.
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.
LONDON, Sept. 17, 1904.

There has of late been much journalistic jaw concerning the fresh set of regulations issued by the Lord Chamberlain in collaboration with the London County Council for the better regulation of theatres and music halls. But as these regulations are merely adaptations of previous regulations and are all intended for the better securing of the public safety and for the surer prevention of panic, I cannot myself see what there is to grumble at.

Signs are not wanting that we are in for a discussion of another kind—namely, regarding Beerbohm Tree's gorgeous revival of *The Tempest* at His Majesty's last Wednesday and his impersonation of Caliban therein. For be it noted that Tree has dared to cause some stern-faced Shakespeareans to shudder at what they are pleased to call his too lavish scenic effects. They are especially wrath at the introduction of a series of fearsome animals and hobgoblins in the scene wherein Ariel (as per Prospero's instructions) causes Caliban, Stephano, and Trinculo to be bounded down for essaying to usurp the rule of the Enchanted Island.

Now, much as I love my Bard (and in that love I yield to no man), yet I hold that *The Tempest*, gloriously written though it is, is a play of such fantastic texture and that its author has given so many stage directions for the imagining of all the scenery and display that can be used for it that Tree is to be commended rather than condemned for the spectacular marvels which he has used in Shakespeare's supposed last play. These scenic marvels include the most realistic shipwreck ever seen on any stage, several enchanting views of the Enchanted Island, and several most delightful ballets of children in nymphet costumes. These Yellow Sande and as the sunburnt sicklemen of August Weary and their little lasses, etc.

Tree's Caliban is quite different from the many Calibans I have seen before. It is an impersonation as remarkable as it is original. I do think, however, that his manner of speech is often too smooth and uniform for this "savage and deformed slave," as the author calls him. Beerbohm, in fact, acts and makes up the character as what I may call a kind of Treadwell man, even as the aforesaid complained of animals and hobgoblins, so to speak, transcripts of Artist Reed's "Prehistoric Peeps" in *Punch*.

Tree's daughter Viola, who is (as Bard Tennyson would say) divinely tall and most divinely fair, plays Ariel with much vivacity, but she is at present somewhat too inexperienced for a character requiring such delicacy and finesse. Still, her performance was remarkably clever for one so young, and Mamma Tree (looking nearly as youthful as Viola) watched her big child's proceedings with much pride from a private box. William Haviland, a sound and experienced Shakespearean actor, was a good if not exactly great Prospero. Basil Gill was a handsome and properly romantic Ferdinand. Norah Kerin a sweet Miranda, and Lionel Brough and Louis Calvert, respectively, imparted the true Shakespearean humor to the characters of Trinculo and Stephano. In short, *The Tempest* is already such a great success that the bold Beerbohm can afford to smile at all cavillers.

On Monday there was produced at that fine suburban theatre, the Grand Croydon, a new play, entitled *A Man and His Wife*. It was the work of Constance Fletcher, who prefers to call herself "George Fleming" when she writes novels and plays. Constance—that is, George—is the writer who so cleverly adapted the *Light That Failed* for Herbert Robertson to play in, and she also wrote for him that promising but not too successful drama, *The Edge of the Storm*. Her latest play is full of excellent writing and has one or two good situations. Indeed, I doubt not that when it is strengthened and revised somewhat it will be found at some West End theatre. It was finely played at Croydon especially by Aubrey Smith as the husband, C. M. Hallard as the nearly wicked friend of the house, and by E. H. Kelly (Nina's husband) as a babbling blitherer of a high society type.

Another play which has made so successful a trial trip that it will in due course come to the West End is *Dr. Wake's Patient*. This is the work of Actor W. Sayer Mackay and "Robert Ord," who is really Actress Edith Ostlere. It is a strong domestic play, affording good scope for acting, and I doubt not it will soon be seen on your side as well as ours.

The Catch of the Season, which was produced at the Vaudeville just before I last mailed to you and was merely chronicled by me, has undoubtedly proved a seasonable catch, although, as I hinted, it is not, dramatically speaking, too worthy of its three collaborators—namely, Captain Marshall, who wrote the scenario, and Seymour Hicks and Cosmo Hamilton, who developed the same. Still this modern society or smart set version of the old Cinderella legend is a merry mixture and like the long-running hotch-potch *The Earl and the Girl*, it will doubtless be kept going by the constant infusion of American-made ditties. The Catch of the Season already owes much to several such songs. Also it owes a considerable amount to the acting, especially that of the rollicking and reckless young Hicks himself; of a wonderful boy named Valchiera, as a lovelorn page, and of Zena Dare, as the Cinderella-like heroine—the part intended for Ethelne Reeves, who will not be able to play till after Christmas. The dresses are simply "dreams." Beerbohm Tree has just told me that his next Shakespearean impersonation will be either Shylock or Benedick. Sir Henry Irving, with whom I had a delightful chat yesterday, will start his farewell tour at Cardiff on Monday. He is looking forward to his next (and, alas! last) American tour, which starts this time at San Francisco in the Fall of 1905, and working back to New York, finishing in the Spring of 1906.

Our next important West End productions are as follows: *The Prayer of the Sword*, by J. B. Fogar, at the Adelphi next Monday; George Edwards' production of *My Husband His Highness* (adapted from Le Prince Consort), at the Comedy next Saturday, and Mrs. Brown-Potter's presentation of *The Golden Light at the Savoy* on Sept. 27.

After that we are to see Lewis Waller's production of your American-made play formerly called *The Master of the King's Company*, but since renamed *His Majesty's Servant*, and Arthur Wing Pinero's new comedy at Wyndham's. A. W. P. informs me that he has just named this play *A Wife Without a Smile*. That promises well, eh?

AT THE LEAGUE.

There was a large attendance at the social meeting of the Professional Woman's League yesterday afternoon. Inez Crabtree, chairman of the day, provided an entertaining programme. Emerin Campbell played two piano numbers with daintiness and temperament. A bass solo by A. H. Prescott revealed a voice of rich, pure quality and great volume. Mrs. Arden, the president, then introduced W. H. Crane, who, after telling a few humorous stories, thanked the members of the league for their appreciation. A recitation, "Anna Bell Lee," was given by Harriet Davis. Dora Wiley sang an aria, "Ah non Credea Mirarti," and her own composition, "The Ferryman." Her velvet tones, artistic interpretation and charm of manner were a joy to her auditors. Readings by Grace Raworth closed the meeting. An informal reception was held, and refreshments served. Mrs. Harry Leighton will direct the October literary day.

HE BELLOWS AND GREGORY EXCHANGE.

Walter Clark Bellows and Will H. Gregory have thoroughly perfected the workings of their exchange—which is in connection with the New York Theatrical

Stock Exchange, at No. 1440 Broadway—and are prepared to carry forward a production "from the paint frame to the footlights." They are prepared to form companies, stage productions and furnish plays on royalty. These are the five departments in their exchange, which embrace every line of work in connection with the production of plays and operas. They invite people in all branches of the profession to register on their books.

MATTERS OF FACT.

Adelaide Fitz-Allen has returned from her Summer home in Long Island. Miss Fitz-Allen has a very strong play, which she may use next season. Her plans for this year are not settled.

The Missourians, the play by Wade Mountfort and Nain Grute, in which Theodore Hamilton will star this season under the management of Mrs. H. C. De Mille, will be mounted in handsome fashion. The three scenes are unusual and offer opportunities for novel effects.

The name of Angelina Fluviet was erroneously printed in the roster of the Ben Hendricks company as Angelina Huviot.

The Thurber and Nasher company, headed by Florence Hamilton, opened its first engagement in Portland, Me., at the Jackson Theatre, Sept. 19, to one of the largest and most fashionable audiences that ever greeted a popular price attraction in that city. The company met with instant approval, and Mr. Garrity, the local manager at Portland, commended it highly. Twenty-one people are carried, a 60-foot car is used for the scenery, and six New York Broadway productions are numbered with their other royalty pieces.

Irvin R. Walton, of the Nellie McHenry M'fiss company, became a member of the Actors' Fund last week.

The Kasson, at Gloversville, N. Y., will be managed by J. Bard Worrell, who has made many changes in the house, bringing it up to date. The little open time can be secured through Stair and Havlin.

James Casey and Maggie Le Clair, who closed with one attraction last week, were immediately engaged for a prominent attraction, which will begin rehearsals Oct. 14, and open its season Nov. 4. Good parts will be assigned to them.

Earl P. Adams is engaging reliable stock people for the permanent stock company at the Elvston Theatre, New Orleans. A stage director and scenic artist are also wanted.

The Verbeck Circuit comprises some of the best one-night stand houses in Western Pennsylvania and Ohio, of which George H. Verbeck is general manager, with home offices at Oil City, Pa. Good attractions always secure time over this circuit, while burlesque and popular price shows are wanted at the Lyndora Theatre, Butler, Pa.

Solestette is the name of a new dress fabric just placed on the market. Its adaptability for matinee and stage costumes will answer to the women of the profession. Any shade can be matched. It looks like silk, improves with washing, and always retains its freshness and lustre.

Will G. Williams, the baritone, closed with Al. W. Martin's U. C. company (Eastern) Sept. 26, and will go to Hamilton, N. Y., to play in the health. In the Spring he will play a series of parks already booked.

Buford Curtis has been ill for some time in Phoenix, Ariz. He would like to hear from his friends. Address, Box 373.

The New Haven Theatre, New Haven, Conn., has been most successful thus far this year. Manager G. B. Bunnell is pleased with the business of the house and the large following of the old patrons who have flocked to the new playhouse in the heart of the city, with trolleys and automobiles.

Owing to the great demand for "Smiles," Barr and Smith's tooth make-up, larger offices have become necessary. They are located at 331 West Forty-third street, where all mail should be addressed. The preparation has many enthusiastic users, who declare that it is all and more than its claimants.

At Huntington, W. Va., where attractions are patronized in proportion to their merit, Manager C. C. Beeber is holding open some good time.

Sparling and Burk, authors, are prepared to supply novelties for vaudeville acts. Their address is P. O. Box 472, New York City.

J. E. Williams, manager of the Grand Opera House, Oshkosh, Wis., has two Sunday nights in November and Election day open at his house.

Sarah MacDonald will consider offers as leading woman of one piece attraction, or as feature with a play. She may be addressed at 262 West Thirty-eighth street.

Young's Pier Theatre at Atlantic City, N. J., has been playing some of the best attractions to big business thus far this season. James A. Willard, who is the general director of the house, has time open for representative attractions. Bookings must be made through the Philadelphia office, 1267 Columbia avenue.

Mrs. Collins, the widow of Charles M. Collins, is prepared to take a few children to board at her comfortable home, 38 Beechwood avenue, New Rochelle, N. Y.

Edgar Stenath, with four years' experience in juveniles and light comedy parts, is open to offers. He may be addressed at West 122d street, this city.

Strahlendorf and Streit will gladly furnish estimates on fireproof folding scenery, and should be addressed at Demarest, N. J.

A reputable repertoire company is wanted for the week of October 10 at the Citizen's Opera House, Danbury, Conn.

Good one-nighters will find some desirable open time at Cairo, Ill. Manager D. L. Williamson has also a few weeks for repertoire companies.

Casey and Le Clair, who do capital specialty, and who play parts most acceptably, are now open to offers from responsible managers. The press has commented most favorably on their performances.

Baroness Ray Von Wrede, daughter of the Baroness Ella Von Wrede, intends to remain in New York this season. She has two comedies and three dramas written by her mother that it is her intention to have produced. The Baroness will be known professionally as Ray Rachel Raif. Her professional agent looks for comedy roles, she having formerly been under engagement with Mrs. Campbell's company in London.

The Grand Opera House, Ottawa, Canada, is doing big business this season. Gus Hill's *The Smart Set* in a three days' engagement last week, turning over 20 people a night at each performance. The Smart Set this season is stronger than ever and the patrons of the Grand know how to appreciate a good thing.

Fisher and Ryley report business good with Isadore Rush in Glittering Georgia.

Amy Leslie, the Chicago critic, devoted a large space in the *Daily News* recently to describing the reputation of the Academy of Music, and incidentally found much to praise in the work of Harry Clay Blaney and Kitty Wolf, who is now Mrs. Blaney. Miss Leslie was most enthusiastic in her praise of both performers.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 21.)

Rosalie and Doretto—Hathaway's, New Bedford, Mass., Sept. 26-Oct. 1.

Rose, Edith, Ballet—Gilmore's, Phila., Sept. 5—Indefinite.

Rose, Julian—Cleveland's, Chicago, Sept. 26-1.

Ross and Fenton—Proctor's, Albany, Sept. 26-1.

Royce Brothers—Bradburg's, Phila., Sept. 26-1.

Russell, Dan, and O'Neill Sisters—Crystal, Seattle, Wash., Sept. 25-1.

Russell, Dorothy—Proctor's 5th Ave., N. Y., 3-8.

Russell, Phil and Carrie—Howard, Boston, Mass., Sept. 26-1.

RYAN AND RICHFIELD—Woolworth's, Lancaster, Pa., Sept. 26-1.

Proctor's, Newark, N. J., 3-8.

Saint Onge Brothers—Shea's, Toronto, Can., Sept. 26-1.

Sante—Young's, Atlantic City, N. J., Sept. 26-1.

Sato, O. K.—Central, Dresden, Germany, 1-31.

Saunders, Chalk—G. O. H., Pittsburgh, Sept. 26-1.

Schuyler, Lee—Trent, Trenton, N. J., Sept. 26-1.

Scott Brothers—Proctor's 23d St., N. Y., Sept. 26-1.

Sears—G. H. Red Bank, N. J., Sept. 26-1.

Academy Long Branch, 3-8.

Seelye and West—London, Eng.—Indefinite.

Seelye, Doty and Coe—Empire, Hoboken, N. J., Sept. 26-1.

Seymour and Dupree—Hansa, Hamburg, Ger., Aug. 1-Sept. 30.

Shaw, Allen—Keith's, Boston, Sept. 26-1.

Moore's, Portland, Me., 3-8.

Shaw, William—Orpheum, Omaha, Sept. 25-1.

Shaw, Mr. and Mrs. Larry—Proctor's, Newark, N. J., Sept. 26-1.

She—Proctor's, Newark, N. J., Sept. 26-1.

Shedman's Dogs—Fair, Bath, N. Y., Sept. 25-1.

Sherman and De Forrest—Cook's, Rochester, N. Y., Sept. 26-1.

Siback—Polly's, New Haven, Conn., Sept. 26-1.

Simon and Gardner—Empire, Hoboken, N. J., Sept. 26-1.

Sison and Paris—Orpheum, Kansas City, Sept. 25-1.

Slapoffski, Madame—Keith's, Boston, Sept. 26-1.

Smil and Keasner—Circle, N. Y., Sept. 26-1.

Chase's, Washington, 3-8.

Smith and Baker—Pastor's, N. Y., Sept. 26-1.

Smith and Bowman—Woolworth's, Lancaster, Pa., Sept. 26-1.

Smith and Fuller—Keith's, Baltimore, Sept. 26-1.

Snodgrass, Margaret—Wycherly, Annabel, Whiteford, Grace Whitworth, Katherine Wilson, Fern Winard, Lenore White.

Zelaska, Rosalind.

Spessary's Bears—Circle, N. Y., Sept. 26-1.

Stahl, Rose—Shea's, Toronto, Can., Sept. 26-1.

Stahl, Detroit, 3-8.

Stanley and Wilson—H. and S., N. Y., Sept. 26-1.

Stark and Landon—Howard, Boston, Sept. 26-1.

Stein-Erette Co.—Trent, Trenton, N. J., Sept. 26-1.

Stinson and Merton—G. O. H., Pittsburgh, Pa., Sept. 26-1.

Stuart, May—Auditorium, Phila.—Indefinite.

Stuber, Fred—Proctor's, Newark, N. J., Sept. 26-1.

Sullivan and Pasquelena—Haymarket, Chicago, Sept. 26-1.

C. O. H., Chicago, 3-8.

Sully Family—Columbia, St. Louis, Sept. 26-1.

Sully, Lew—G. O. H., Pittsburgh, Pa., Sept. 26-1.

Sully and Phelps—Grauman's, Sacramento, Cal., Sept. 26-1.

Swan and Bambrad—Pastor's, N. Y., Sept. 26-1.

Swan and Westbrook—Hedwick's, Astoria, Ore., Sept. 26-1.

Sylvia, Marguerita—Haymarket, Chicago, Sept. 26-1.

Sylvester, Louise—Auditorium, Phila., Sept. 26-1.

Tanna—Proctor's, Newark, N. J., Sept. 26-1.

Tascott—Pastor's, N. Y., Sept. 26-1.

Techow's Cats—Orpheum, Omaha, Neb., Sept. 25-1.

Ten Brooke-Lambert Co.—Shea's, Buffalo, Sept. 26-1.

Shea's, Toronto, Can., 3-8.

Tenney, Elmer—H. and S., Chicago, Sept. 26-1.

Terese, La—Victoria, N. Y., Sept. 26-1.

Terry and Lambert—Oxford and Croydon, Eng., Sept. 26-1.

Brighton, 3-8.

Thelma and Ozark—A. and S., Boston, Sept. 26-1.

Thorne, Mr. and Mrs. Harry—Garrick, Wilmington, Del., Sept. 26-1.

Mohawk, Schenectady, N. Y., 3-8.

Thornton, James—H. and S., Chicago, Sept. 26-1.

Thurber, Leona and Pinks—Hathaway's, New Bedford, Mass., Sept. 26-1.

Thurber, Philip M.—O. H., Bangor, Me., Sept. 26-1.

Thurston, Howard—G. O. H., Indianapolis, Sept. 26-1.

Tipple and Kliment—Novelty, Colorado Springs, Col., Sept. 26-1.

Tony Kury Tri—Electric Park, Newark, N. J., Sept. 26-1.

Treloar—Orpheum—Denver, Col., Sept. 26-1.

Troubadour Four—Auditorium, Phila., Sept. 26-1.

Garrick, Wilmington, Del., 3-8.

Trusdale, Mr. and Mrs. Howard—Orpheum, San Francisco, Sept. 18-1.

Tyler, Odette—H. and S., N. Y., Sept. 26-1.

Valdings, The—Howard, Boston, Sept. 26-1.

Valmoe and Horton—Royal Tro., N. Y., Sept. 26-1.

Valpos, The—Bijou, Oshkosh, Wis., Sept. 26-1.

Vance, Clarice—Circle, N. Y., Sept. 26-1.

Vassars, The—Eight—H. and B., Brooklyn, Sept. 26-1.

H. and S., N. Y., 3-8.

Venelle's Horses—Proctor's 23d St., N. Y., Sept. 26-1.

Village Choir—Woolworth's, Lancaster, Pa., Sept. 26-1.

Vincennes Trio—Haymarket, Chicago, Sept. 26-1.

Von Goe and Cottrill—Unique, Los Angeles, Cal., Sept. 26-1.

Vontello and Nina—Keith's, N. Y., Sept. 26-1.

Wabour and Whitney—Fair, Wampum, O., Sept. 26-1.

Wabour and Magill—Keith's, Phila., Sept. 26-1.

G. O. H., Pittsburgh, Pa., 3-8.

Walton, Lillian—Auditorium, Phila., Sept. 26-1.

Ward and Curran—Pastor's, N. Y., Sept. 26-1.

Ward, Frank—H. and S., O. H., Chicago, Sept. 26-1.

Watson and Hills—Keeney's, Brooklyn, Sept. 26-1.

Webb, Margaret—Orpheum, Brooklyn, Sept. 26-1.

Weiland—Prague, Austria, Sept. 16-30.

Weicher, Lynn—Hopkins, Louisville, Ky., Sept. 26-1.

Welch-Montrose Trio—Columbia, Cincinnati, Sept. 26-1.

Columbia, St. Louis, 3-8.

Weller, Lizzie—Columbia, St. Louis, Sept. 26-1.

West, Tony—Nickelodeon, Boston, Sept. 26-1.

Westons, Three—Haymarket, Chicago, Sept. 26-1.

White and Simmonds, H. and S., N. Y., Sept. 26-1.

White and Stuart—Orpheum, Brooklyn, Sept. 26-1.

Whitman, Frank—Chase's, Washington, Sept. 26-1.

Williams and Melburn—Star, Muncie, Ind., Sept. 26-1.

Will and Collins—Howard, Boston, Sept. 26-1.

Wills and Hassan—C. O. H., Chicago, Sept. 26-1.

Wills, Norma—Howard, Boston, Sept. 26-1.

Wilson, Knox—Hopkins, Louisville, Ky., Sept. 26-1.

Wilson Brothers—Keith's, Baltimore, Sept. 26-1.

Winchman's Bears and Monkeys—Cooperstown, N. Y., Sept. 26-1.

Windom, William H.—Columbia, Cincinnati, Sept. 26-1.

Ford's Stallions and Dogs—Fair, Taunton, Mass., Sept. 26-1.

WOOD AND RAY—Keith's, Providence, Sept. 26-1.

G. O. H., Pittsburgh, Pa., 3-8.

Wood and Berry—Hathaway's, New Bedford, Mass., Sept. 26-1.

Wood, George H.—Cook's, Rochester, N. Y., Sept. 26-1.

Wordette, Estelle—Empire, Hoboken, N. J., Sept. 26-1.

Wyley and Wyson—Criterion, Tampa, Fla., Sept. 12-8.

Wynn and Hart—Novelty, Denver, Sept. 25-1.

Yammamoto Brothers—Trent, Trenton, N. J., Sept. 26-1.

Yerri, Lola, and James Horan—Empire, Johannesburg, S. A., Sept. 26-1.

Yorke and Adams—Keith's, Phila., Sept. 26-1.

Zancig, The—Columbia, Cincinnati, Sept. 25-1.

Orpheum, New Orleans, 3-8.

Zane, The—Keith's, Phila., Sept. 26-1.

Zeb and Zarow—Cleveland's, Chicago, Sept. 25-1.

Zeno, Carl and Zeno—H. and B., Brooklyn, Sept. 26-1.

Zimmerman, Al and Pearl—Bijou, Marinette, Wis., Sept. 26-1.

Zimmerman, Willy—Victoria, N. Y., Sept. 26-1.

Zuellers—Empire, Hoboken, N. J., Sept. 26-1.

LETTER LIST.

WOMEN

Andrews, Gertrude, Agnes Anderson, Mrs. Wm. Anderson, Lois Arnold, Annie Allt, Blanche Aldrich, Mrs. H. Alloway, Grace Addison.

Bachelor, Julie, Florence Blanchard, Florence Baum, Mrs. Burdett, Margaret Brennan, Myrtle Bennett, Cora L. Brook, Eugene Blair, Elizabeth Bruce, Mlle. Beatrice, Madeline Burdett, Dorothy K. Brown, Lucille Brophy, Rose Burden, Etta Bradford, Florence Brewster, Beatrice Burke, Edith E. Baker, Aileen Bertelle, Inez Bayard, Ruth Berkeley, Gertrude M. Bigelow, Frankie Bailey.

Curtis, Marie, Louise Closser, Mildred Claire, Ada D. Currier, Maybelle Cameron, Marion Childers, Norah Cecil, Emerine Campbell, Helen R. J. Crahan, Bertha Carlisle, Bernice, Van Huntington, Beattie Childs, Adelaide Cumming, Florence Cathcart, Frank Chapman, Mabelle Courtney, Grace Childers, Lenna Carleton, Edythe Mae Calvert, Isabel Courtney.

Dreux, Lorraine, Dot Daly, Josie Ditt, Queenie Davis, Mrs. Alk. R. Dymont, Agnes Delaine, Mabel Dean, Mrs. Herbt. J. Darley, Edith de Valmasade, Egan, Lucille, Mrs. Frank P. Emerson, Mattie Earle.

Friele, Agnes, Margaret Field, Mrs. Ed Foster, Jennette French, Emma Frederick, Eugene Forde, Mabel Freyner, Georgianna French, Mrs. W. W. Ford.

Gaffney, Belle, Essie Graham, Dottie Gray, Bell Gordon, Harriett Goodwin, Bettina Gerard, Florence M. Glover.

Hillsdale, Clara, Mrs. Chas. Halleck, Edith May Hall, Maude Harrison, Evelyn Hawn, Ethel Hopkins, Gladys Holt, Eleanor Hall, Blanche Holt, Lou A. Hutton, Celia M. Hawley, Van Huntington, Beattie Howermann, Mrs. Oscar Hauke, Rose Hennessy, Grace Houston, Mrs. Walter Hale, Isabel Hall, Olive Harrington, Charlotte Huntington, Kittie Hamilton, Molly Hoffman, Neida Herrman, Helen Holmes, Helen Hale, Edith Hamilton.

Irving, Pearl, Catherine Inganoff, Jane Irving.

Johnson, Polly, Eugene Johnston, Annie C. Johnston, Virginia Johnson.

Kloran, Vera, Mayale Kavanagh, Genevieve Kane, Mary Karr, Hazel Kilday, Mrs. C. L. Kyle.

La Mar, Dorothy, Nellie Lindroth, Faye La Mar, Annie Lawrence, Adele Lane, Lucille Loece, Daisy Layton, Miriam Lawrence, Irene Langford, Adah Langdon, Maude Le Roy, Florence Lester, Rachel Lewis.

Morley, Eda, Louise Margaret, Marion Mathew, Carolyn Mason, Bella Miller, Zoa Mathews, Helene Maye, Olive Madison, Dickie Marlines, Adelaide C. Morgan, Cora Montague, Vesta Montross, Leola Maye, Catherine Mahoney, Helen C. Marsh, Helen Macgregor, May McKenzie, Gwen MacIntyre.

Norman, Gertrude, Miss B. Noss, Olive North.

Oakes, Dorothy, Vida Oldfield, Daisy L. Osborn.

Palmer, Louise, Etta Powell.

Raymond, Helen, Sarah Rosenberg, Violet Rant, Miss J. Rodges, Mrs. G. E. Romain, Blanche D. Reynolds, Margaret Wycherly, Annabel Whiteford, Grace Whitworth, Katherine Wilson, Fern Winard, Lenore White.

Saunders, Chalk—G. O. H., Pittsburgh, Sept. 26-1.

Schuyler, Lee—Trent, Trenton, N. J., Sept. 26-1.

Scott Brothers—Proctor's 23d St., N. Y., Sept. 26-1.

Sears—G. H. Red Bank, N. J., Sept. 26-1.

Academy Long Branch, 3-8.

Seelye and West—London, Eng.—Indefinite.

Seelye, Doty and Coe—Empire, Hoboken, N. J., Sept. 26-1.

Seymour and Dupree—Hansa, Hamburg, Ger., Aug. 1-Sept. 30.

Shaw, Allen—Keith's, Boston, Sept. 26-1.

Moore's, Portland, Me., 3-8.

Shaw, William—Orpheum, Omaha, Sept. 25-1.

Shaw, Mr. and Mrs. Larry—Proctor's, Newark, N. J., Sept. 26-1.

She—Proctor's, Newark, N. J., Sept. 26-1.

Shedman's Dogs—Fair, Bath, N. Y., Sept. 25-1.

Sherman and De Forrest—Cook's, Rochester, N. Y., Sept. 26-1.

Siback—Polly's, New Haven, Conn., Sept. 26-1.

Simon and Gardner—Empire, Hoboken, N. J., Sept. 26-1.

Sison and Paris—Orpheum, Kansas City, Sept. 25-1.

Slapoffski, Madame—Keith's, Boston, Sept. 26-1.

Smil and Keasner—Circle, N. Y., Sept. 26-1.

Chase's, Washington, 3-8.

Smith and Baker—Pastor's, N. Y., Sept. 26-1.

Smith and Bowman—Woolworth's, Lancaster, Pa., Sept. 26-1.

Smith and Fuller—Keith's, Baltimore, Sept. 26-1.

Snodgrass, Margaret—Wycherly, Annabel, Whiteford, Grace Whitworth, Katherine Wilson, Fern Winard, Lenore White.

Zelaska, Rosalind.

Arndt, Ernest L., Edw. S. Abeles, Lionel Adams, Criss Allworth, Harry A. Abbott, Chas. H. Archer, Roy J. Anderson, Jr., Geo. Abbott.

Blakemore, Harry D., F. A. Ball, Francis M. Ball, Bates, Willard, Blackmore, F. A. Brown, Mr. Bryon, W. B. Barrows, Hal W. Brown, Chas. H. Baker, Jimmy Burrell, Jas. Brooks, V. M. Beeble, W. H. Barber, Will Benedict, Max Bloom, Fred

Browne, Chas. Burke, Felix Biel, Jno. Brinsley, Geo. H. Broderick.

Cowan, Robt., Geo. Clarke, Mr. Coccia, Edward C. Cole, Walter Chester, Signor E. Campanari, Robt. Carter, Herbt. Carter, Orme Caldara, J. Cahn, Matt Curtis, Cameron Clemens, Ned Curtis, Robt. Conness, Bernard Crane, Chas. E. Clancy, J. L. Conlon, Wayne G. Christy, Frank Currier, E. D. Castleton, W. G. Cameron.

Douglas, Byron, Carmine Di Yenko, Lodian Durrett, Leslie Davis, Jas. H. Dalton, Victor De Lacy, H. A. D'Arcy, Elliot Dexter, D. Devereaux, M. Doran, Philip Y. Drew, Wm. Dixon, Harry De Long, Barry I. Daseit.

Ellis, Robt., Harry B. Eytling, Geo. Dudley Edwards, W. C. Elmendorf, W. O. Edmunds.

Farrington, Frank, Jas. Frohoff, Grant Foreman, J. J. Fitz Simons, W. Fredk. Fair, Marshall Farum, W. H. Fullwood, Ira Froctears, Fred G. Ferguson, Jno. H. Ferguson, Edgar Favelle, Mark Fenton, Edgar Foreman, Chas. Ford, Bernard J. Fagan.

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MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, OCT. 1, 1904. No. 29

SONG SUCCESSES FROM THE HOUSE OF HARRIS.

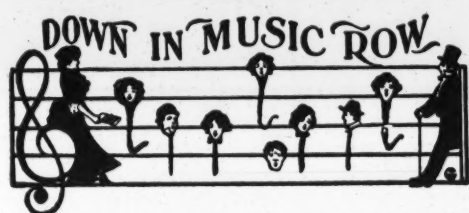
"Come, Take a Trip in My Airship."
"Down in the Vale of Shenandoah."
"Good-bye, My Lady Love."
"Just a Glimpse of Heaven in Her Eyes."
"Make Yourself at Home."
"For Sale, a Baby."
"Dear."
"I've Lost My Appetite for Chicken."
"The Girl of My Dreams."
"Jim Badger."
"Always in the Way."
"You Never Spoke to Me Like That Before."
"You're All All Right."
"Sunday Morning When the Church Bells Ring."
"You're the Sweetest Flower That Grows in Tennessee."

NOTE!

To Professionals:

You are always sure of a hearty welcome at the Harris headquarters, 31 West Thirty-first Street. Competent pianists ready and willing to teach you any of the above song hits. Orchestrations in any key to fit your voice. When playing Chicago, remember the office in the Ogden Bldg., Cor. Clark and Lake Sts., where the profession can always "Make Yourself at Home."

In answering these advertisements please mention THE MIRROR.



Gus Hill's Hot Old Time company will feature Edwin S. Brill's latest songs, "Heroes That Wear the Blue," "The More I See of Other Girls the Better I Like You," and a new song, the announcement of which will be made in next week's MIRROR.

The leading minstrel, farce comedy and vaudeville singers are featuring George Evans and Ren Shields' popular song successes, "You're the Sweetest Flower That Grows in Tennessee," "Sunday Morning When the Church Bells Ring," "Bimbo," "Keep Away from Rosie," and "My Lady from Japan."

Madden and Morse have two more such hits as "Blue Bell" and "I've Got a Feeling for You." The new ones are "Make a Fuss Over Me" and "A Little Boy Called Taps." The latter song is one of the best that these two clever writers have written.

J. Francis Dooley, the comedian, has in preparation Edwin S. Brill's latest publications, "When the Snowflakes Fall" and "Miss Katy Did." He says that "Lots of Things You Never Learn at School" is always good for seven or eight encores.

Violet Staley has joined A Trip to Chinatown company to play the Widow. During the play she introduces "The Little Rustic Cottage by the Stream," "Big Indian Chief," and "The Girl with the Changeable Eyes."

Maurice Shapiro, whose clever business methods have placed him at the top of the ladder of success as a music publisher, is happy over the fact that Shapiro-Remick and Company can count numerous song hits in their catalogue this season, together with the fact that there are numerous other big hits on the market published by other firms, which, from Mr. Shapiro's standpoint, booms the publishing business. Mr. Shapiro states that he has secured the services of W. C. Polla, composer of "The Gondolier," who will hereafter be with the big firm. Mr. Polla has just written "The Troubadour," a two-step intermezzo, which shows every indication of being a big hit. Mr. Polla will shortly make an extended tour of the country, visiting every city of importance from coast to coast. His mission will not be to sell music, but merely to pay a friendly visit to the principal dealers and musical directors, acting practically as an advance agent. Mr. Shapiro states that this is the first time a music publisher has sent out a representative to act exclusively in the capacity of advance agent.

The debut of Eva Tanguay as a star in the musical comedy field has been hailed with delight by her admirers, and she has made thousands of new friends since her appearance in the musical comedy by Harry B. Smith and Gustav Kerker entitled "The Sambo Girl." The stellar role, which Miss Tanguay plays, is particularly well adapted to her, and some of the songs she is singing—among them "Cynthia Jane," "The Banjo Serenade," and "The Artist and the Model"—are making immense hits.

The Theodore Morse Trio will be seen on the Keith circuit again in a very short time.

Eugene Ellsworth's novel coon ditty, "Whatever is a-Going to Become of Me?" is forging to the front rank of comic numbers. The automatic pianos play it now, and the best artists in the profession are daily adding it to their repertoires.

Rob Le Roy, with Thou Shalt Not Kill, reports success with Edwin S. Brill's latest songs, "Miss Katy Did," "When the Snowflakes Fall," and "The Heroes That Wear the Blue."

Helen Bertram is singing "Just a Glimpse of Heaven in Her Eyes" with success.

George Rosey's new campaign march, so aptly entitled "Fall in Line," bids fair to be one of the march successes of the year. The introduction of a drum solo of eight measures has proved an agreeable innovation to leaders. They all seem to regard "Fall in Line" as one of Mr. Rosey's best compositions, and they particularly comment on the opportune title.

The New York Newsboys' Quartette have closed their season with the Sam Devere company, and will be seen in vaudeville shortly, playing on the Orpheum circuit. A recent letter from them states that the hit of their act is "She's the Pride and the Pet of the Lane," a tough waltz song, by Feist and Barron.

Ernest Hogan, Hazel Harroun, Helen Hyle, Carlton Sisters, Jack Reagan, Wakefield Sisters and many others are singing "Don't Come Back and Hang Around Ma Door," published by the Peerless Publishing Company.

William B. Dale, with Across the Rockies, will feature Edwin S. Brill's latest song, "Miss Katy Did" as a sextette number. It being the only song in the production.

A trio of artists, each a topline in his class, have been the means of making "The Girl with the Changeable Eyes" one of the waltz-song hits of the present season. Toma Hanlon, the clever singing comedienne, featured the song for the entire Summer in the Paris by Night production at the Madison Square Roof. Robert W. Edwards, musical director, has used it as the finale in the same production, while Alfred Solman, the composer of numerous successes, such as "In the Valley Where the Bluebirds Sing," wrote the song himself. Such a combination could hardly fail to make so good a song as "The Girl with the Changeable Eyes" a popular favorite.

Ethel Harwick, the charming little soubrette of the Cook-Church company, reports numerous encores with Eugene Ellsworth's unique coon

MUSIC PUBLISHERS.

THAT**SONG****"BILLY"**

IS

PUBLISHED

BY

FEIST

NEW YORK CHICAGO

SAN FRANCISCO and BOSTON

In answering these advertisements please mention THE MIRROR.

novelty, "Whatever is a-Going to Become of Me?" which is aptly styled "A Dark Incident on a Dark Night."

Frank Belcher, interpolated the beautiful, high-class ballad, arranged by Theodore Bendix, entitled "Dear," in Wang, in Chicago, and was compelled to respond to three hearty encores.

Cartmell and Harris, Innes and Ryan, both playing the Keith circuit, have in preparation the latest songs from Edwin S. Brill, "Miss Katy Did" and "When the Snowflakes Fall."

Bert Fitzgibbon, of the Fitzgibbon-McCoy Trio, has finished a new song for which Theodore Morse will write the music. He will feature it in his act this season, being booked for forty weeks on the principal circuits. The name of the composition is "Can't You See My Heart Beats All for You."

"I'll Meet You When the Golden Sun Has Set" is the title of a ballad which is being sung by Eva Wallace, George B. Rosener, Frank Clifford, Anita Marik, and others with enormous success. It is published by the Peerless Publishing Company.

John P. Moore, the lyric tenor with West's Jubilee Minstrels, writes E. S. Brill that the biggest song hit in the first part is "The More I See of Other Girls the Better I Like You."

Gertrude Moyer, who is appearing with Frankie Bailey, is dancing her way into the hearts of her audiences with the melodious strains of "Uncle Sammy" and "I Ain't Got No Time," both of which are published by Leo Feist.

Slides for Charles K. Harris' new illustrated songs, now ready for the coming season, are: "Down in the Vale of Shenandoah," posed in the Shenandoah Valley, at a cost of \$1,500; the great baby song, "For Sale, a Baby," and the beautiful descriptive ballad, "You Never Spoke to Me Like That Before," which are sold to professionals at \$5 per set. There are no free slides with any of the Harris illustrated songs.

Baguley and Foster, now playing the leading vaudeville houses with their new singing sketch, "The Gypsies," are using Edwin S. Brill's publications, "Ma Lady Moon," "When the Snowflakes Fall," "Miss Katy Did," and "The More I See of Other Girls the Better I Like You."

Eugene Ellsworth, author of the "personal" ballad, "For Many Years," seems to have another winner in his latest song, "On the Old New England Shore." If present indications count for anything, there will be few balladists who will not sing it the coming season.

Floyd Trahern has written two songs which will be introduced as feature numbers with the Eastern Happy Hooligan company. They are a march song entitled "The Soldier Boys in Blue" and a waltz song entitled "She's the Girl for Me."

Many ballad singers are singing "My Own Sweet Southern Honey," "Only You and I Love," and "The Song Our Boys Sang." Helen Valberg, J. Aldrich Abbey, Franklin Wallace and Brooke Eltrym all report success with these songs.

A feature of Rudolph and Adolph this season is a duet by Louise McClerry and A. C. Wahle, entitled "My Lady's Eyes," which is a new high-class ballad recently written by Robert A. King, composer of "Beyond the Gates of Paradise" and "In Starlight."

"The Heroes That Wear the Blue" and "The More I See of Other Girls the Better I Like You" are featured with Gus Hill's Hot Old Time.

The new coon story-ballad, "Jim Badger," by Hughie Cannon, composer of "Bill Bailey," is now ready. Irving Jones has also placed his latest coon song novelty, entitled "I've Lost My Appetite for Chicken," with the house of Harris.

Rose Beaumont, with Billy Van's big production, "The Errand Boy," will sing E. S. Brill's production song, "Miss Katy Did." It will be staged by Sam Marlon.

Dolly Dupree, with The Little Outcast company (Western) is singing "My Little Zu-o-o-o" and "She's the Pride and the Pet of the Lane."

Lillian Waltone will introduce at Pastor's during the week of Oct. 14 George Evans' big hit, "Come, Take a Trip in My Air Ship," also "Down in the Vale of Shenandoah" and "Just a Glimpse of Heaven in Her Eyes," from the house of Harris.

Harry Linton and the Lawrence Sisters report big success with "Ma Lady Moon," it taking never less than five encores. It is published by Edwin S. Brill.

William Moore, tenor of Haverly's Minstrels, writes that the biggest hit of the first part is "Down in the Vale of Shenandoah."

"When the Snowflakes Fall" is gaining in popularity every day. It is being sung by the leading vaudeville artists and is also being produced in a novel way by Weber and Rush's Paris by Night company. Published by Edwin S. Brill.

Max S. Witt is again leading the orchestra with Nat M. Willis' A Son of Rest company this season. Most of the song hits used in the piece are the compositions of Mr. Witt. They include "Old Glory," "Sweethearts and Wives," "Roaming in the Gloaming," "The Possum and the Coon" and "General Four Flush." The biggest hit of all is a coon serenade called "Fanny, Do You Love Me?" Mr. Witt was connected for many years with Joseph W. Stern and company, and will always be remembered for his patience and courtesy in teaching songs to performers who cannot read music.

ENGAGEMENTS.

Vivian Blackburn, by Weber and Ziegfeld, for Higley Pizgledy.

Charles Richman, by S. S. Shubert, for leads with Ada Rehan.

Jennie Eastace, for character comedy with Margaret Anglin.

MUSIC PUBLISHERS.

"Good Night, Miss Emaline"

A Coon Song Serenade.

By Andrew B. Sterling and Harry L. Newman.

Professional copies to recognized performers or those sending up-to-date programmes. No cards.

FALTER BROS., Publishers, Clipper Bldg., 47 W. 28th St., New York.

The Original Baltimore Song

"Back, Back, Back to Baltimore"

By WILLIAMS and VAN ALSTYNE.

Published by the BIG FIRM, 45 W. 28th St., N. Y.

The one real March Hit of 1904

"Polly Prim"

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.

Regular copies to non-professionals, 25c. each. Write for Complete Catalogue

Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.

JOS. W. STERN & CO., 34 East 21st St., New York.

From North to South and East to West and all the country over, good singers are singing that

Original Song

"WHEN DE DEW WAS ON DE CLOVER"

W. H. WILLIS & CO., - - Cincinnati,

Corner 4th and Elm Sts.

For professional free copies address GEO. E. FOSSICK, Sheffield, Ala.

BRYAN AND MULLEN

Wrote THEODORE ROOSEVELT

(and Theodore never answered). What do we care? They also wrote those Clever Songs

"PEPITA MAGUIRE" and "JUST A LITTLE EVERLOVIN' GIRL."

At the Big Firm, 45 W. 28th St.

A QUARTETTE OF SONG HITS.

"When the Snow Flakes Fall." "Heroes that Wear the Blue."**"Ma Lady Moon." "The More I See of Other Girls" (The Better I Like You.)**

Performers are requested to call or write EDWIN S. BRILL, 43 W. 28th St., New York City.

This is the one they are all singing:

I LONG TO SEE THEM ALL AGAIN

A great hit everywhere.

Prof. inclose late prog. for copy.

Beautifully Illustrated.

CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.), Kansas City, Mo.

Sweet as a breath of air from the rock-bound coast of Maine.

Eugene Ellsworth's Ballad Sensation

"On the Old New England Shore"

M. WITMARK & SONS, 144-46 W. 37th St., N. Y. City.

SEMINOLE

By Williams and Van Alstyne.

A March Ballad that commands the attention of every Singer before the public.

"FOR OLD VIRGINIA'S SAKE"

Words by SAM. ERLICH.

Music by AL. DOYLE.

A Song that appeals to every true hearted American. Illustrated with beautiful slides. Prof. copies and orchestrations free to recognized professionals.

THE THEATRICAL MUSIC SUPPLY CO.,

44 West 28th Street, New York.

"MAKE A FUSS OVER ME"**"A LITTLE BOY CALLED TAPS"**

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."

Published by the F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

THE BEST IS NONE TOO GOOD

When Selecting Your Songs for Next Season.

"Where the Silv'ry Colorado Wends Its Way"

IS THE VERY BEST. SEND FOR A COPY.

TOLBERT E. INGRAM MUSIC CO., Denver, Colo.

Most Ballad Singers Are Using

"On the Farm in Old Missouri" Are

You?

The Season's Biggest Ballad Hit.

Prof. copy and orchestration for program.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

YOU CAN MAKE NO MISTAKE. THEY ARE GOOD!

March Song, "THE GIRL WHO HAS WON MY HEART."

Ballad, "DEAR LENORE." Raymon Moore's Masterpiece.

Coon Song, "THERE'LL BE NOTHING BUT SWEET DREAMS."

Professional copies ready. Wm. H. ANSTEAD, 48 W. 28th St., New York.

IT MY SUN BURNT LILY IT**HAVE YOUR MUSIC PUBLISHED ON ROYALTY.**

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

PIONEER PUBLISHING CO., 518 Baltimore Bldg., Chicago, Ill.

LEE OREAN SMITH

Musical Director, Composer, Arranger.

Only a limited number of choice commissions accepted.

For terms and appointments, address

Care JOS. W. STERN & CO., 34 East 21st Street, N. Y.

Ballads that are winners.

"Only You and I, Love"

"My Own Sweet Southern Honey."

"The Song Our Boys Sang."

PEERLESS PUB. CO., 125 W. 42d St., N. Y. City.

In answering these advertisements please mention THE MIRROR.

DRAMATIC COMPANIES.

Elwood 28, Kokomo 29, Ft. Wayne 30, Anderson
 Oct. 1.
 THE LITTLE CHURCH AROUND THE CORNER
 (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Sept.
 26-28.
 THE LITTLE HOMESTEAD (M. Macaulay, mgr.):
 Boone, Ia., Sept. 27, Perry 28, Grinnell 29, Okauch
 Iowa 30, Ottumwa Oct. 1.
 THE LITTLE PRINCESS: Springfield, Mass., Sept.
 27, Hartford, Conn., Oct. 2, Brattleboro, Vt., 29,
 Cummington 30, Readfield 31.
 THE MARRIAGE OF KITTY: Johnston, Pa., Sept.
 27, Wheeling, W. Va., 28, Parkersburg 29, Hunt
 30, Charleston Oct. 1, Bluefield 2, Charlotte
 3.
 THE MIDNIGHT FLYER (Ed. Anderson, mgr.):
 Lebanon, Ind., Sept. 27, Greenfield 28, Lewisville
 29, Knightstown 30, Richmond Oct. 1, Van Wert
 O., 3, Angola, Ind., 4, Auburn 5, Garrett 6, Nap
 7.
 THE MISSOURI GIRL (Eastern: Fred Raymond
 mgr.): Napoleon, O., Sept. 27, Ottawa 28, Paul
 29, Hicksville 30, North Baltimore Oct. 1,
 Belting Green 3, Lepsic 4, Carey 5, Sandusky 6,
 Bellevue 7.
 THE MISSOURI GIRL (Western: Harry S. Hopping
 mgr.): Pontiac, Mich., Sept. 27, St. Johns 28, Flin
 29, Vassar 30, Saginaw Oct. 1, Bay City 3, Midlan
 4, St. Clair, Mo., 5, St. Louis 6, St. Stanton 8.
 THE MOONSHINER'S DAUGHTER (Western and
 Southern: Frank Dodges, mgr.): Prescott, Ark.
 Sept. 27, Hope 28, Arkadelphia 29, Hot Springs 30,
 Little Rock 1, Morrilton 4, Russellville 5, Cam
 6, Van Buren 7, Fort Smith 8.
 THE MOONSHINER'S DAUGHTER (Eastern: W. W.
 Main, mgr.): Frankfort, Ind., Sept. 27, Crawfords
 28, Clinton 29, Terre Haute 30, Brazil Oct. 1,
 Jansenville 2, Marshall, Ill., 3, Paris 4, Danville 5,
 Louisville Soldiers Home 6, Clinton 7, Bloomington
 8.
 THE NINETY AND NINE (Carl Wilson Hunt, mgr.):
 New York city Sept. 28-Oct. 1.
 THE OLD HOMESTEAD (Frank Thompson, mgr.):
 New York city Sept. 5-Oct. 1.
 THE OTHER GILDED AGE (W. C. Moore, mgr.): Toron
 29, The PEDDLER: Troy, N. Y., Sept. 25-28, Alban
 29, 30.
 THE POLICY PLAYERS: Dayton, O., Sept. 25-28,
 Columbus 29-Oct. 1, Lima 3, Marion 4, Erie, Pa.
 6-8.
 THE POOR MR. RICH: Lansing, Mich., Oct. 3,
 Saginaw 4, Bay City 5, Imlay City 6.
 THE PRINCESS OF PANAMA (Geo. W. Gotthol
 mgr.): New York city Sept. 27, Irwin 28, Greenw
 29, Cornellville 30, Scottsdale Oct. 1, Cumber
 land, Md., 3, Hagerstown 4, Martinsburg, W. Va.
 5, Waynesboro, Pa., 6, Middletown 7, Columbia 8.
 THE RADIANCE OF A GREAT CITY: Newark, N.
 29, Oct. 1.
 THE SIGN OF THE CROSS (Eastern: R. G. Craier
 mgr.): Reading, Pa., Sept. 27, Harrisburg 29,
 Wilkes-Barre 29, Scranton 30, Trenton, N. J.
 Oct. 1, Philadelphia 1, Pa., 3-8.
 THE SIGN OF THE CROSS (Western: Fred C.
 Berger, mgr.): Madsouville, Ky., Sept. 27, Owen
 28, Paducah 29, Fulton 30, Cairo, Ill., Oct. 1,
 The SMITH (W. C. Allen, mgr.): Shamoki
 Pa., Sept. 27, Milton 28, Belleforth 29, Balneac
 Can., Sept. 28-Oct. 1, St. Catherine 3, Hamilton
 4, 5, St. Thomas 6, London 7, 8.
 THE STAIN OF GUILT (Haylin and Garen, mgrs.):
 Philadelphia, Pa., Sept. 26-Oct. 1, Newark, N. J.
 3.
 THE STRUGGLE FOR GOLD: Rockland, Me., Sep
 27, Portsmouth, N. H., 28, Exeter 29, Concord 3
 Waltham, Mass., Oct. 1.
 THE TALE JOHN (W. C. Allen, mgr.): Shamoki
 Pa., Sept. 27, Milton 28, Belleforth 29, Balneac
 30, Tyronne Oct. 1, Indiana 3.
 THE TWO ORPHANS (A. M. Palmer, mgr.): Phil
 delphia, Pa., Sept. 26-Oct. 8.
 THE WHITE LARBOY (Geo. Goelt, mgr.): New
 Berne, N. C., Sept. 27, Wilmington 28, Darlington
 29, Florence, S. C., 30, Sumter Oct. 1, Columb
 3, Charleston 4, C. 30, Savannah, Ga., 5 August
 2, Atlanta 3, Greenville 4.
 THE VIRGINIA PROVIDENCE, R. I., Sept. 26-Oct.
 THE VOLUNTEER ORGANIST (Harry Martel
 mgr.): Woonsocket, R. I., Sept. 27, Fall River
 Mass., 28, Brockton 29, New Bedford 30, Newpor
 3.
 THE WAIF'S PARADISE (Henry Plerson, mgr.):
 Birmingham, Ala., Sept. 26-Oct. 1, Nashville, Tenn.
 3-8.
 THE WAY OF THE TRANSGRESSOR: St. John
 E., Sept. 27, 28, Halifax, N. C., 29-Oct. 1.
 THE WHITE TIGRES OF JAPAN (A. C. Abbot
 mgr.): Philadelphia, Pa., Sept. 26-Oct. 1, Jers
 City, N. J., 3-8.
 TILLY OLSON: Chicago, Ill., Sept. 27, Wheato
 Minn., 28, Morris 29.
 THOMPSON, DENMAN: New York city Sept. 5-Oct.
 29.
 THOU SHALT NOT KILL (Eastern: Frederic
 Schwartz Co., mgrs.): Newark, N. J., Sept. 2
 Oct. 1.
 THOU SHALT NOT KILL (Western: Frederic
 Schwartz Co., mgrs.): Reno, Okla., Sept. 27, No
 28, Oklahoma 29, Okla. City 30, Tulsa 31.
 THOU SHALT NOT KILL (Frederick Schwartz Co.
 mgrs.): South Africa Oct. 31-Nov. 26.
 THROPP, CLARA (Shaw and Fleisher, mgrs.): Ma
 late, Mich., Sept. 27, Traverse City 28, Petosk
 29, Vankaskie 30, Ludington Oct. 1, Manitoowish
 THURSTON, ADELAIDE (Frank J. and Claxton W
 stage, mgrs.): Raleigh, N. C., Sept. 27, Durham
 Greensboro 29, Winston-Salem 30, Charlotte Oct.
 3.
 TILLY OLSON: Chicago, Ill., Sept. 25-Oct. 5, D
 Molnes, Ia., 10.
 TOO PROUD TO BEG (Frederick Kimbal, mgr.):
 Detroit, Mich., Sept. 27, Corby, Mich., 28.
 TOW, GOSSE (H. R. Corby, mgr.): Bessemer
 Mich., Sept. 27, Ironwood 28, Washburn, Wis., 2
 Ashland 30, Iron River Oct. 1, Two Harbors, Minn.
 2, Virginia 3, Hibbing 4.
 TWELVE IN A HAND (Jos. Shipman, mgr.): Hager
 town, Md., Sept. 27.
 TWO LITTLE SAILOR BOYS (Geo. H. Brenne
 mgr.): Elizabeth, N. J., Sept. 29-Oct. 1.
 TWO LITTLE WAIFS: Plattsmouth, Neb., Sept. 2
 Fremont 28, Blair 29, Missouri Valley, Ia.,
 New, Neb., Oct. 1.
 TWO MERRY TRAMPS (McVeen and Velter, mgrs)
 Webster, S. D., Sept. 27, Milbank 28, Gracevil
 29, Ortonville 30.
 UNCLE HEZ (W. J. Whittier, mgr.): Keyser, W.
 Ya., Sept. 27, Lonaconing, Md., 28, Piedmont, V
 Ya., 29, Davis 30, Thomas Oct. 1, Elkins 4, Buc
 nannon 8, Weston 10.
 UNCLE JOSEPH PERKINS: Austin, Tex., Sept. 2
 San Antonio 28.
 UNCLE JOSEPH SPUERY (J. P. Donohue, mgr):
 Newark, O., Sept. 27, New Lexington 28.
 UNCLE TOM'S CABIN (Al. W. Martin's): Findla
 O., Sept. 28, Lima 29, Decatur, Ill., Oct. 1, 2
 Louis, Mo., 2-8.
 UNDER SOUTHERN SKIES (Central: Harry Do
 Parker, mgr.): Ft. Wayne, Ind., Sept. 27, Waba
 28, Mason City 29, Du. Mo., 30, 31.
 UNDER SOUTHERN SKIES (Eastern: Harry Do
 Parker, mgr.): Gloversville, N. Y., Sept. 27, Utic
 28, Watertown 29, Little Falls 30, Schenecta
 Oct. 1.
 UNDER SOUTHERN SKIES (Western: Harry Do
 Parker, mgr.): Fairbault, Minn., Sept. 27, Owenton
 28, Mason City 29, Du. Mo., 30, 31.
 VIVIAN'S PAPAS: Davenport, Ia., Sept. 27, Ced
 Omaha, Neb., 2-5, Lincoln 6, St. Joseph, Mo., 7, 8
 JOSEPH, Mo., Oct. 1.
 WAINWRIGHT MARIE (Gules Murray, mgr.): Tay
 ton, Mass., Sept. 28, New Bedford 29, Newpor
 R., 30, Haverhill, Mass., Oct. 1.
 WALSH, BLANCH (Wagenhals and Kemper, mgrs)
 Boston, Mass., Sept. 27, Providence, R. I., 28,
 3-5, Worcester, Mass., 6.
 WAID AND VOKES: Cleveland, O., Sept. 26-Oct.
 THE WALKER (Wagenhals and Kemper, mgrs)
 Seattle, Wash., Sept. 25-28, Victoria 29, Vancou
 30, Belingham Oct. 1.
 WARFIELD, DAVID: New York city Sept. 26-
 28, Seattle 29.
 W. C. SMITH, TO BLAME: Grand Island, Neb., Sep
 Wood River 28, St. Paul 29, Central City 30, Gib
 Oct. 1.
 "WAY DOWN EAST (W. A. Brady, mgr.): Monet
 N., Sept. 27, Quebec 28-Oct. 1, St. Albans, V.
 2, Burlington 3, Pittsburg, N. Y., 5, Ogdensbur
 6, Ottawa, Can., 8.
 "WAY DOWN EAST: Cleveland, O., Sept. 26-Oct.
 "WAY OUT WEST (Mort Sanford, mgr.): Chicag
 Oct. 2-5.
 WEDDED AND PARTED (Sullivan, Harris a
 Woods, mgrs.): New York city Sept. 26-Oct. 1.
 WEDDED, BUT NO WIFE (W. J. Fielding, mgr):
 New York city Sept. 26-Oct. 1.
 WHAT WILL WOMEN DO? H. M. Holden, mgr):
 Louisville, Ky., Sept. 25-Oct. 1.
 WHEN WOMEN LOVE (Eastern: Frank W. Nan
 mgr.): Portsmouth, N. H., Sept. 27, Bath, Me.
 28, Portland 29, Bangor 30, Calais 31, Ellsworth
 32, Hallowell 33, Lewiston 34, Newry 35, Old
 36, Rockport 37, St. Albans 38, St. John 39, S
 40, Waterville 41, Westbrook 42, Yarmouth 43,
 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57,
 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70,
 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83,
 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96,

Waterville 3, Lewiston 4, Portland 5, Biddeford 6, Exeter 7, Sanford 8.
WHEN WOMEN LOVE (Western; Frank W. Nason, mgr.): Washington, D. C., Sept. 26-Oct. 1, Pater-son, N. Y., 3-8.
WHO'S BROWN? (Morris and Hall, mgrs.): Roches-ter, N. Y., Sept. 27, 28, Buffalo 29-Oct. 1, Louisville, Ky., 3-5, Dayton, O., 6, Columbus 7, 8.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Boston, Mass., Sept. 26-Oct. 1, Brooklyn, N. Y., 3-8.
WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): Waltham, Mass., Sept. 27, Man-chester, N. H., 28-Oct. 1, Amesbury, Mass., 3, Haverhill 4, Concord, N. H., 5, Nashua 6, Clinton, Mass., 7, Salem 8, 9, Framingham 10.
WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.): Middletown, O., Sept. 27, Hamil-ton, 28, Seymour, Ind., 29, Columbus 30, Terre Haute Oct. 1, Evansville 2, Owensboro, Ky., 3, Henderson 4, Hopkinsville 5, Clarksville, Tenn., 6, Earlington, Ky., 7, Cairo, Ill., 8.
WHY WOMEN LOVE: Washington, D. C., Sept. 26-Oct. 1.
WILLIAM SIN (Western; Jake B. Murray, mgr.): Beloit, Wis., Sept. 28, Baraboo 29, Neillsville 30, Grand Rapids Oct. 1, Wausau 2, Merrill 3, Rhine-lander 4, Antigo 5.
WILLIAM SIN (Eastern; M. W. Taylor, mgr.): Wilkes-Barre, Pa., Sept. 26-28, Scranton 29-Oct. 1, Brooklyn, N. Y., 3-8.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Troy, N. Y., Sept. 27, Altoona 28, Glen Campbell 29, Hastings 30, Johnstown Oct. 1, LaGrave 2, Rochester 4, Beaver Falls 5, Greensburg 6, Mt. Pleasant 7, Conneville 8, Uniontown 10.
WILLARD, HARRY F.: Central City, Col., Sept. 29, Idaho Springs 30.
WILLARD, KATHERINE: Dover, N. H., Sept. 27, Concord, Me., 28, Manchester, N. H., 29, Nashua 30, Salem, Mass., Oct. 1.
WILSON, AL H.: Selma, Ala., Sept. 27, Montgomery 28, Pensacola 29, Mobile, Ala., 30, Oct. 1.
WILSON, FREDERICK (Oliver M. Cotern, mgr.): Ann Arbor, Mich., Sept. 26-Oct. 1, Port Huron 3-8, Yonkers (E. V. Groux, mgr.): Oshkosh, Wis., Sept. 27, Marquette 28, Menominee, Mich., 29, Escanaba 30, Calumet Oct. 1, Lake Linden 2, Hancock 3, Marquette 4, Ishpeming 5, Rhinelander, Wis., 6, Merrill 7, Wausau 8.
YORK STATE FOLKS (Fred E. Wright, mgr.): San Francisco, Cal., Sept. 25-Oct. 8.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Fran-cisco, Cal.—indefinite.
AUDITORIUM (Gillmore and Yale, mgrs.): Philadel-phia, Pa., Aug. 27—definite.
BLUJON: Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Cal.—indefinite.
CALUMET (John T. Conners, mgr.): Calumet Theatre, South Chicago—definite.
CANTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Fran-cisco, Cal.—indefinite.
COLUMBIA (Wels and Davis, mgrs.): Brooklyn, N. Y., Aug. 27—definite.
FERRIS: Omaha, Neb.—indefinite.
FERRIS: Milwaukee, Minn.—indefinite.
FOUR PAUGH'S: Philadelphia, Pa.—indefinite.
GLASER VAUGHN (Horace A. Smith, mgr.): Cleve-land, O., March 14—definite.
GRATIAN AND DE VERNON: San Diego, Cal.—in-definite.
HUNTLEY-MOORE (J. M. Huntley, mgr.): Atlantic City, N. J., July 1—Sept. 30.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chi-cago, Ill., Sept. 4—definite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—definite.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—definite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—definite.
SPONKER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—definite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—definite.
ULRICH: Los Angeles, Cal.—indefinite.
WIDEMANN'S (Ed Jacobson, mgr.): Portland, Ore.—indefinite.
WIDEMANN'S (Willis Bass, mgr.): Seattle, Wash., July 18—Oct. 8.

REPERTOIRE COMPANIES.

AMERICAN STOCK: Sioux City, Ia., Sept. 12-30.
AUBREY STOCK (W. D. Fitzgerald, mgr.): Glouces-ter, Mass., Sept. 26-Oct. 1, Waltham 3-8.
BRECKENRIDGE STOCK (Chas. Breckendridge, mgr.): McPherson, Kan., Sept. 26-Oct. 1, Newton 3-8.
BRECKENRIDGE STOCK (Chas. Breckendridge, mgr.): McPherson, Kan., Sept. 26-Oct. 1, Newton 3-8.
BURR STOCK (Murray and Mackey, mgrs.): McCon-ellsville, O., Sept. 26-Oct. 1, Cadiz 3-8.
CUTLER AND MACK (P. P. Craft, mgr.): Bowling Green, O., Sept. 26-30, Mt. Pleasant Oct. 1.
CHASE-LISTER (Northern): Creston, Ia., Sept. 26-Oct. 1, Chillicothe, Mo., 3-8.
CHICAGO STOCK: Canton, O., Sept. 26-Oct. 1.
CONROY AND MACK (P. P. Craft, mgr.): Salem, N. J., Sept. 26-Oct. 1, Mt. Holly 3-8.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Man-chester, N. H., Sept. 27-Oct. 1, Gardner, Mass., 3-6.
DALE, MARIE (W. E. Martin, mgr.): Leavenworth, Kan., Sept. 26-Oct. 1, Topeka 3-8.
DAVIDSON STOCK (A. E. Davidson, mgr.): Muske-gon, Mich., Sept. 25-Oct. 2.
DE LEON'S COMEDIAN: Kent, Ohio, mgr.: Cape Girardeau, Mo., Sept. 26-28, Marion, Ill., 29-Oct. 1.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Portsmouth, O., Sept. 26-31, Mayville, Wis., Oct. 3-5.
DE VRIES STOCK: Asbury Park, N. J., Sept. 5-30.
DE VONDE STOCK (Phil Levy, mgr.): Norwalk, Conn., Sept. 26-Oct. 1, Paterson, N. J., 3-8.
DILLER-GUNDEL: Rochester, Pa., Sept. 26-28, Van-dergrift 29-Oct. 1, New Kensington 3-8.
ECLIPSE STOCK: Palestine, Tex., Sept. 26, 27, Crockett 28, 29, Huntsville 30-Oct. 1.
ELLSALL-WINTHROP: Charlotte, N. C., Aug. 1—indefinite.
E. ARDS STOCK: Alliance, O., Sept. 26-Oct. 1, Minerva 3-8.
ELDON'S COMEDIANS: Atchison, Kan., Sept. 26-Oct. 1, Webb City, Mo., 2-9.
ELLEFORD'S STOCK: Auburn, Cal., Sept. 26-Oct. 1.
ELWYN LORNE: Webster, Mass., Sept. 26-Oct. 1.
EMERY STOCK (Jas. R. Walte, mgr.): Orange, N. J., Sept. 26-Oct. 1, Peckskill, N. Y., 3-8.
EWING, GERTRUDE (Lou N. Harrington, mgr.): Galveston, Tex., Sept. 26-Oct. 1.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Lewiston, Me., Sept. 26-Oct. 1, Brockton, Mass., 3-8.
FERRIS: Chicago, Ill., Sept. 26-Oct. 1, Springfield, Ill., 2-9.
FISKE, MAY: Springfield, Ill., Sept. 26-Oct. 1.
FLEMING, MAMIE (A. H. Gracey, mgr.): Red Bank, N. J., Sept. 26-Oct. 1, Long Branch 3-8.
FOY, EDNA: Somers, N. Y., Sept. 26-Oct. 1.
FRANKLIN STOCK (B. F. Simpson, mgr.): Little Rock, Ark., Sept. 26-Oct. 1, Hot Springs 3-8.
GAGNON-POLLOCK: Cedarhurst, Ga., Sept. 26-28, Talladega, Ala., 29-Oct. 1, Mobile 3-8.
GILDER SISTERS: New Comerstown, O., Sept. 26-Oct. 1.
GRATTAN DE VERNON STOCK (A. L. Hotchkiss, mgr.): Tucson, Ariz., Sept. 25-28, San Antonio, Tex., Oct. 2.
HALSTEAD, JACK, STOCK: Paris, Ky., Sept. 26-28, Ironton, O., Oct. 3-5.
HALL, DON C.: Redding, Cal., Sept. 26-Oct. 1, Mays-ville 3-8.
HAMMOND, PAULINE (Clifton Whitman, mgr.): Lancaster, N. H., Sept. 26-30, Littleton Oct. 3-8.
HARBOUR COMEDY (W. H. Shine, mgr.): Water-ville, Me., Sept. 26-Oct. 1.
HARVEY-GALE: Meriden, Conn., Sept. 26-Oct. 1.
HAMILTON'S COMEDIANS: Kansas City, Mo., Sept. 25-Oct. 1.
HAYWARD, GRACE (Winters and Kress, mgrs.): Joplin, Mo., Sept. 26-Oct. 1, Springfield 3-8.
HIMMELIN'S IMPERIAL STOCK: Muncie, Ind., Sept. 26-31, Ft. Wayne 3-8.
HIMMELIN'S IDEALS (Jno. A. Himmelin, mgr.): Adrian, Mich., Sept. 26-31, Akron, O., Oct. 3-8.
HOEFFER, JACK (Western; Jack Hoefler, mgr.): Ft. Dodge, Ia., Sept. 26-Oct. 1.
HOEFFER, JACK (Eastern; W. Morris Gale, mgr.): Iowa Falls, Ia., Sept. 26-30, Oelwein 3-5, Man-chester 6-8.
HOEFFER SHOW: Appleton, Wis., Aug. 15—indefinite.
HOPE'S STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 26—definite.
HOWARD-DORSETT (A. M. Miller, bus. mgr.): Evans-ville, Ind., Sept. 26-Oct. 1, Owensboro, Ky., 3-8.
HOYT'S COMEDY (H. G. Allen, mgr.): Rodgers, Ark., Sept. 26-Oct. 1, Jackson, Tenn., 3-8.
HULBERT, LURA: Kankakee, Ill., Aug. 22-Sept. 30.
IMPERIAL STOCK: Dexter, Mo., Sept. 26-Oct. 1.
JEAVONS, IRENE: Port Allegany, Pa., Sept. 26-Oct. 1.
KELLY AND BATES: Newport, R. I., Sept. 26-Oct. 1.
KENNEDY, JAMES: Galesburg, Ill., Sept. 26-Oct. 1, Decatur 3-8.
KARROLL DOT: Bristol, R. I., Sept. 26-30, New-buryport, Mass., Oct. 3-8.
KELTH'S THEATRE (Del Lawrence, mgr.): Moscow, Idaho, Sept. 26-Oct. 1, Lewiston 3-8.
KLARK-URBAN: Rumford Falls, Me., Sept. 26-Oct. 1.
LAKE VIEW: Shohogyan, Wis., Aug. 22-Sept. 30.
LOCKES, THE: Wetmore, Kan., Sept. 26-28, Frank-fort 29-Oct. 1.
LONG, FRANK E.: Richland Center, Wis., Sept. 26-Oct. 1, Madison 3-8.

LEVIN'S STOCK: Spencer, Ia., Sept. 26-28.
LUCUM STOCK (E. G. Grosjean, mgr.): Chautau, Kan., Sept. 26-Oct. 1.
LYONS, LILLIAN: Sebawing, Mich., Sept. 26-Oct. 1, Cass City 3-8.
MACAULIFF STOCK (Harry Katzner, mgr.): Brock-ton, Mass., Sept. 26, 27, Woonsocket, R. I., 28-Oct. 1, New Bedford, Mass., 3-8.
McDONALD STOCK (C. W. McDonald, mgr.): Ken-nelton, Ia., Sept. 26-28, Caruthersville 29-Oct. 1, Osceola, Ark., 3-8.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Alpena, Mich., Sept. 26-Oct. 1.
MAJESTIC STOCK: Marlboro, N. H., Sept. 27, 28.
MARKS BROTHERS (R. W. Marks, mgr.): Ogden-sburg, N. Y., Sept. 26-Oct. 1.
MARKS, JOE: Barrie, Can., Sept. 26-Oct. 2, Collingwood 3-8.
MATIAS, CLARA: Sault Ste. Marie, Mich., Sept. 12-Oct. 10.
MAXAM AND SIGHT'S COMEDIANS: Melrose, Minn., Sept. 26-Oct. 1, Alexandria 3-8.
MILLER-BRYAN: Baton Rouge, La., Aug. 15-Sept. 30.
MOREY STOCK: Emporia, Kan., Oct. 3-8, Junction City 10-15.
MURRAY AND MACKAY (John J. Murray, mgr.): Lockport, N. Y., Sept. 26-28, Danville 29-Oct. 1, Milton 3-8.
MURRAY COMEDY (J. Rus Smith, mgr.): Hartford City, Ind., Sept. 29-Oct. 1.
MYERS STOCK (Slim Allen, mgr.): Mt. Carmel, Pa., Sept. 26-Oct. 1.
MYRLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): Easton, Pa., Sept. 26-Oct. 1, New Brun-swick, N. J., 3-8.
MYRLE-HARDER STOCK (Western; Eugene J. Hall, mgr.): Grafton, W. Va., Sept. 26-Oct. 1.
NATIONAL STOCK (Chas. R. Schad, mgr.): Fort Covington, N. Y., Sept. 26-28, Huntington, Ind., 29-Oct. 1, Valleyfield 3-5, St. Johns 6-8.
NEVILLE-MARKET STOCK: Cumberland, Md., Sept. 26-Oct. 2.
NORTH BROTHERS (Eastern; R. J. Mack, mgr.): Elgin, Ill., Sept. 26-Oct. 1, Dubuque, Ia., 3-5.
NORTH BROTHERS (Western; F. C. Carter, mgr.): Erie, Kan., Sept. 26-Oct. 1, Pittsburg 3-5, Coffey-ville 6-8.
OBBER, ORRIS: Montevideo, Minn., Sept. 28-30.
PAIGE, MABEL (H. F. Willard, mgr.): Tampa, Fla., Sept. 26-Oct. 1, Orlando 10-15.
PAYTON'S CORSE, COMEDY (J. T. Macaulay, mgr.): Allentown, Pa., Sept. 26-Oct. 1, Reading 3-8.
PAYTON'S CORSE, STOCK (David Ramage, mgr.): Allentown, N. Y., Sept. 26-Oct. 1, York, Pa., 3-8.
PHILAN, E. V. STOCK (Ralph A. Ward, mgr.): Danbury, Conn., Sept. 26-Oct. 1, Yonkers, N. Y., 3-8.
POWELL-PAITELLO (Eastern; Halton Powell, mgr.): New Richmond, Wis., Sept. 26-Oct. 1, Chip-pewa Falls 3-5.
POWELL-PAITELLO (Western; Halton Powell, mgr.): Cumberland, Wis., Oct. 3, Rice Lake 4.
RAYMOND, ASHLAND: 6-8.
BENTON'S JOLLY PATHFINDER (Darrell H. Lyle, mgr.): Kendallville, Ind., Sept. 26-Oct. 1, Springfield, Ill., 3-8.
RICE'S STOCK: Randolphville, Vt., Sept. 26-Oct. 1, Woodstock, N. H., 3-8.
ROBER STOCK: Rockland, Mass., Sept. 26-Oct. 1, Brattleboro, Vt., 3-8.
ROBERTSON THEATRE: Hattiesburg, Miss., Sept. 24-26.
ROE STOCK: Salem, Mass., Sept. 26-Oct. 1, Man-chester, N. H., 3-8.
ROGER'S STOCK: Bath, N. Y., Sept. 26-Oct. 1.
RYAN STOCK: Middletown, Conn., Sept. 26-Oct. 1.
SEWARD SHOW: Newark, N. Y., Sept. 26-Oct. 1.
SITES, WILL C.: Johnstown, Pa., Sept. 26-Oct. 1, Washington 3-8.
SPOONER DRAMATIC (F. E. Spooner, mgr.): El Paso, Tex., Sept. 26-Oct. 1.
SUMMERS, SYLVIA (Madison and Hopkins, mgrs.): Shawnee, Okla., Sept. 26-Oct. 1, South McAlester 3-4.
SUMMERS' STOCK (Wm. B. Sherman, mgr.): Col-lingwood, Can., Sept. 26-28, Orillia 29-Oct. 1, Worth Bay 3-10.
THORNE DRAMATIC (Frank A. Thorne, mgr.): Hinton, W. Va., Sept. 26-Oct. 1, Covington, Va., 3-8.
THURBER AND NASH: Bangor, Me., Sept. 26-Oct. 1.
TURNER, CLARA (Ira W. Jackson, mgr.): Lawrence, Mass., Sept. 26-Oct. 1.
VAN DYKE, EATON (G. Mack, mgr.): Sterling, Ill., Sept. 26-Oct. 1, Dixon 3-8.
VERNON STOCK: Orange, N. J., Oct. 3-8.
WALLIS STOCK: Bridgeton, N. J., Sept. 26-Oct. 1.
WIDEMANN'S SHOW (F. E. Jackson, mgr.): North Yakima, Wash., Sept. 26-Oct. 1.
WILD AND RICH'S PLAYERS: Sayre, Pa., Sept. 26-Oct. 1, Renova 3-5.
WOOD, FANNY, STOCK: Ticonderoga, N. Y., Sept. 26-Oct. 1, Bedford, Pa., 3-8.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Charleston, Pa., Sept. 28, Washington 29, Steubenville 30, Troy 6-8.
YOUNGSTOWN: Oct. 1, Lorain 3, Beaver Falls, Pa., 4, Sharon 5, Warren 6, Oil City 7, Franklin 8.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Erie, Pa., Ill., Oct. 1, Chicago 3-10.
A COUNTRY GIRL: Minneapolis, Minn., Oct. 2-5, St. Paul 6-8.
A GAY MATINEE GIRL: Quincy, Ill., Sept. 26-28.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Piquette, Mich., Sept. 26-Oct. 1, La Junta 28, Dodge City, Kan., 29, Hutchinson 30.
A TRIP TO EGYPT (Shea Amusement Co., props.): Youngstown, O., Sept. 26-Oct. 1, Dayton 2-8.
AMERICAN OPERA: Baltimore, Md., Sept. 26-Oct. 1.
AN ENGLISH DANCE (G. H. Mack, mgr.): Philadel-phia, Pa., Sept. 26-Oct. 1.
BABES IN TOYLAND: Chicago, Ill., Sept. 25-Oct. 29.
BLACK PATTY'S TROUBADOURS (Voelkel and Schumacher, mgrs.): St. Louis, Mo., Sept. 26-Oct. 1.
BYRON OPERA (B. W. Noyes, mgr.): Pittsburg, Pa., Sept. 27, Pottsville 28, Hazleton 29.
COHAN, GEORGE M. (Chas. C. Stumm, mgr.): Hart-ford, Conn., Oct. 10, Worcester, Mass., 11, Spring-field 12, New Haven, Conn., 13, Waterbury 14, Bridgeport 15.
DANIELS, FRANK: Colorado Springs, Colo., Sept. 27, Salt Lake City, U., 29-Oct. 1, San Francisco, Cal., 3-5.
EL CAPITAN (Frank T. Kintzing, mgr.): Clark-sburg, W. Va., Sept. 27, Clarkhannon 28, Fairmont 29, Dawson, Pa., 30, Latrobe Oct. 4, Greensburg 5, Mt. Pleasant 6, Conneville 7, Uniontown 8.
ENGLISH GRAND OPERA (Henry W. Sav-age, mgr.): Trenton, N. J., Sept. 10-15, Bridgeport, Conn., 17, New Haven 18, 19.
GIRLS WILL BE GIRLS: Trenton, N. J., Sept. 30, Oct. 1.
GLASS, LULU: New York city Sept. 5—definite.
GLITTERING GLORIA (Fisher and Ryley, mgrs.): Minneapolis, Minn., Sept. 25-28, St. Paul 29-Oct. 2, Winnetka, Can., 4, 5, Grand Forks, N. D., 6, Fargo 7, Butte, Mont., 9, 10.
HEINZ, SCHUMANN (F. C. Whitney, mgr.): Buf-falo, N. Y., Sept. 26-28, New York city Oct. 3—definite.
HOPPER DE WOLF (Sam S. Shubert, mgr.): Cin-cinnati, O., Sept. 26-Oct. 1, Detroit, Mich., 3-5.
IRMA OPERA: Beloit, Wis., Sept. 30, Oak Park, Ill., Oct. 1.
KING DODO (M. C. Anderson, mgr.): Baltimore, Md., Sept. 26-Oct. 1, New York city 3-8.
LARK OPERA: Shreveport, La., Sept. 25-30, Mar-shall, Tex., Oct. 3-7.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Richmond, Va., Sept. 27, Petersburg 28, Suffolk 29, Newport News 30, Norfolk Oct. 1, Danville 2, Roanoke 3, Bluefield 4, Bristol 6, Middleboro 7, Knoxville 8.
MOTHER GOOSE: St. Louis, Mo., Sept. 4-Oct. 1.
NEW YORK OPERA: Montreal, Can., July 4—indefinite.
OLYMPIC OPERA: Los Angeles, Cal.—indefinite.
PARSIFAL (In English; Henry W. Savage, mgr.): Boston, Mass., Oct. 17-29.
PEGGY FROM PARIS (Henry W. Savage, mgr.): Chattanooga, Tenn., Sept. 27, Atlanta, Ga., 28, 29, August 30, Columbia, S. C., 30, Watliney, N. C., 31.
PIELAN OPERA (E. V. Phelan, mgr.): Norwich, Conn., Sept. 26-Oct. 1, Newport, R. I., 3-5, Fall River, Mass., 6-8.
PIFF, PAFF, POUF: New York city April 2—indefinite.
ROGERS BROTHERS: New York city Sept. 5-Oct. 8.
SAN TOY: Spokane, Wash., Sept. 27, 28, Portland, Ore., 29-Oct. 1, Seattle, Wash., 4, Victoria, B. C., 5, Vancouver 6, Whittum, Wash., 8.
SCHIFF, FRITZ: Pittsburgh, Pa., Sept. 26-Oct. 1.
TANGAY, EVA (F. M. Norcross, mgr.): Washing-ton, D. C., Sept. 26-Oct. 1.
THE BURGOMASTER (W. P. Cullen, mgr.): Engle-ore, Sept. 27, Oakland, Cal., 29, 30, Los Angeles Oct. 3-5.
THE FORTUNE TELLER: Hartford, Conn., Oct. 3.
THE ISLE OF SPICE: New York city Aug. 23—indefinite.
THE MAID AND THE MUMMY: Baltimore, Md., Sept. 26-Oct. 1.
THE PRINCE OF PILSEN (American; Henry W. Savage, mgr.): Brooklyn, N. Y., Sept. 26-Oct. 1.
THE PRINCE OF PILSEN (English): London, Eng., May 14—definite.
THE RUNAWAYS: Pittsburgh, Pa., Sept. 26-Oct. 1, Richmond, Va., 2, Terre Haute 4, Springfield, Ill., 5, Jacksonville 6, Danville 7, Champaign 8, Bentleyville Oct. 1.
THE ROYAL CHEF: Chicago, Ill., Sept. 19—indefinite.
THE SCHOOL GIRL: New York city Sept. 1—indefinite.

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THE SHO GUN (Henry W. Savage): Boston, Mass., Aug. 22-Oct. 8.
THE SILVER SLIPPER: Toronto, Can., Oct. 1, St. Thomas 3, London 4, Woodstock 5, Guelph 6, Hamilton 7, Niagara Falls, N. Y., 8, Geneva 9, 10, Auburn 11, Scranton, Pa., 12.
THE SOUTHERNERS: Philadelphia, Pa., Sept. 19-Oct. 1.
THE SULLIVANS (Nixon and Zimmerman, mgrs.): Norristown, Pa., Sept. 27, Pottstown 28, Pottsville 29, Reading 30, Phoenixville Oct. 1, South Beth-lehem 3, Allentown 4, Mauch Chunk 5, Hazleton 6, Pittston 7, Wilkes-Barre 8.
THE SULLIVAN OF SULLIVAN (Henry W. Savage, mgr.): St. Louis, Mo., Sept. 25-Oct. 1, Pittsburgh, Pa., 3-8.
THE TENDERFOOT (No. 1; W. W. Tiltson, mgr.): Paducah, Ky., Sept. 27, Nashville, Tenn., 28, 29, Memphis 30, Oct. 1.
THE TENDERFOOT (No. 2; W. W. Tiltson, mgr.): Salt Lake, U., Sept. 27, Sacramento, Cal., 29, Stockton 30, San Jose Oct. 1.
THE WIZARD OF OZ (Eastern; Fred R. Hamlin, mgr.): Boston, Mass., Sept. 12—definite.
THE WIZARD OF OZ (No. 2; San Francisco, Cal., Sept. 19-Oct. 2, San Jose 3, Stockton 4, Fresno 5, Los Angeles 6-8.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Philadelphia, Pa., Sept. 19-Oct. 8, Washing-ton, D. C., 10-15.
THORNE, DAISY, OPERA: Mobile, Ala., July 29—definite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS AND WALKER (Jack Shoemaker, mgr.): St. Louis, Mo., Sept. 18-Oct. 7.
WILSON, MARY M. (Broadhurst and Carrie, mgrs.): Chi-cago, Ill., Sept. 19-Oct. 1, Milwaukee, Wis., 2-8.
WILLS MUSICAL COMEDY: Elmira, N. Y., Sept. 26-Oct. 1.
WOODLAND (Henry W. Savage, mgr.): Chicago, Ill., Sept. 5-Oct. 22.
WHEN JOHNNY COMES MARCHING HOME: New York city Sept. 26-Oct. 1.

MINSTRELS.

BARLOW (J. A. Coburn, mgr.): Cedarhurst, Ia., Sept. 28, Adelphi, Md., Oct. 1.
BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Montgomery, W. Va., Sept. 27, Ashland, Ky., 28, Vanceburg 29, Manchester, O., 30, Augusta, Ky., Oct. 1, Millersburg 2, Winchester 3, London 4, Beards Creek 5, Maquoketa, Ia., Aug. 22—definite.
DOCKSTADER'S: Newark, N. J., Sept. 26-Oct. 1.
PAUST'S, TED E. (Doc Waddell, mgr.): Sumter, S. C., Sept. 27, Orangeburg 28, Chester 29, Rock Hill 30, Oct. 1.
CALHOON, CHASE AND WESTON'S: Oxford, N. Y., Oct. 8.
FIELDS: Nashville, Tenn., Sept. 27, Memphis 28, Birmingham 29, Columbia, Ga., 30, Macon 4, Augusta 5, Brunswick 6, Jacksonville, Fla., 10.
HAVELLY'S (Geo. A. Boyer, mgr.): Oklahoma City, Okla., Sept. 27, Denver, Colo., 30, Colorado Springs 31, Denver Oct. 2-8.
KELLY LADIES: Wingham, Can., Sept. 27, Clinton 28.
KERSANDS, BILLY (C. J. Smith, mgr.): Pilot Point, Tex., Sept. 27, Denton 28, Weatherford 29, Cleburne Oct. 1, Ft. Worth 3, Comanche 4, Brown-wood 5, Goldsboro 6, Moody 7, Gatesville 8, McDermott and Diamond Brothers (C. E. Rose, mgr.): Carnegie, Pa., Sept. 27, Lebanon 28, Rochester 29, New Castle 30, Greenville Oct. 1, Warren, O., 3, Leetonia 4.
QUINLAN AND WALL: Lockport, N. Y., Sept. 27, Niagara Falls 28, Dunkirk 29, Meville, Pa., 30, Oil City Oct. 1, Erie 2.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Calvert, Tex., Sept. 27, Enid 28, Corsicana 29, Tyler 30, Pittsburg Oct. 1, Sulphur Springs 3, Greenville 4, Paris 5, Bonham 6, Denison 7, Denton 8, Wadsworth 9.
VOGEL'S, JOHN W.: Warren, Pa., Sept. 27, Kane 28, Renova 29, Lock Haven 30, Williamsport Oct. 1, Lancaster 3, Harrisburg 4, Lewistown 5, Altoona 6, Johnstown 7.
WALTON'S (T. H. Murphy, mgr.): Lawton, I. T., Sept. 27, Anadarko 28, Geary 29, Enid 30, Blackwell Oct. 1, Arkansas City, Kan., 3.

VARIETY.

AMERICANS: Reading, Pa., Sept. 26-28, Scranton 29-Oct. 1, New York city 3-8.
AUSTRIANS: New York city Sept. 26-Oct. 1, Jer-sey City, N. J., 3-8.
BIRD RIBBON GIRLS (Jack Singer, mgr.): Phila-delphia, Pa., Sept. 26-Oct. 1, Reading 2-4, Scranton 5-8.
BOHEMIANS: Chicago, Ill., Sept. 26-Oct. 1, Minn-neapolis, Minn., Sept. 26-Oct. 1, Milwaukee 3-8.
BOWERY BURLESQUERS: Boston, Mass., Sept. 26-Oct. 1, New York city 3-8.
BRIGADIERES: Montreal, Can., Sept. 26-Oct. 1, Albany, N. Y., 3-8.
BYRON'S BURLESQUERS (C. H. Kenyon, mgr.): New York city Sept. 26-Oct. 1, Jersey City, N. J., 3-8.
CHEERY BLOSSOMS: Toledo, O., Sept. 26-Oct. 1, Cleveland 3-8.
CITY SPORTS: Philadelphia, Pa., Sept. 26-Oct. 1, Baltimore, Md., 3-8.
CRACKER JACKS: Pittsburgh, Pa., Sept. 26-Oct. 1, Cincinnati 2, Troy 6-8.
DAINTY DUCHESSES: Buffalo, N. Y., Sept. 26-Oct. 1, Rochester 3-8.
DAINTY PARKE: Buffalo, N. Y., Sept. 26-Oct. 1.
DE LEON'S COMEDIANS: Cape Girardeau, Mo., Sept. 26-Oct. 1, Marion, Ill., 29-Oct. 1.
DEVERE, SAM: St. Paul, Minn., Sept. 26-Oct. 1, Chicago, Ill., 3-8.
FOSTER, FAY: Baltimore, Md., Sept. 26-Oct. 1, Washington 2-4, Reading 6-8.
GAY MASQUERADERS (Joe Barnes, mgr.): New York city Sept. 26-Oct. 1.
GAY MORNING GLORIES: Albany, N. Y., Sept. 28-29, Troy Oct. 1, Providence, R. I., 3-8.
GLASS WIDOWS: Rochester, N. Y., Sept. 26-Oct. 1, Toronto, Can., 3-8.
HIGH ROLLERS: Cincinnati, O., Sept. 26-Oct. 1, Louisville, Ky., 3-8.
HILL, ROSE: Scranton, Pa., Sept. 26-28, Reading 29-Oct. 1.
HOITY TOITY (Murray and Mack, mgrs.): Hamilton, Can., Oct. 1.
IMPERIALS: Boston, Mass., Oct. 3-8.
INCKEY MAIDS (T. W. Dinkins, mgr.): Chester, Pa., Sept. 27, Lebanon 28, Middletown 29, Lewistown 30, Altoona, Pa., Oct. 3, Greensburg 4, Union-town 5, Carlisle 6, Dawson 7, Conneville 8, Irwin, Fred: Chicago, Ill., Sept. 26-Oct. 1, Mil-waukee, W. 3-8.
JOLLY GRASS WIDOWS: Rochester, N. Y., Sept. 26-Oct. 1, Toronto, Can., 3-8.
KENTUCKY BELLES: St. Louis, Mo., Sept. 26-Oct. 1, Kansas City 3-8.
KNICKERBOCKERS: Jersey City, N. J., Sept. 26-Oct. 1, Philadelphia, Pa., 3-8.
LONDON BELLES: Indianapolis, Ind., Sept. 26-Oct. 1, Chicago, Ill., 3-8.
MAJESTIC: Minneapolis, Minn., Sept. 26-Oct. 1, St. Paul 3-8.
MASQUERADERS: New York city Sept. 26-Oct. 8.
MERRY MAIDS: New York city Sept. 26-Oct. 1, Scranton, Pa., 3-8, Reading 6-8.
MIDNIGHT MAIDS: Boston, Mass., Oct. 3-8.
MORRIS, HARRY: Cleveland, O., Sept. 26-Oct. 1, Buffalo, N. Y., 3-8.
NEW YORK STARS (John Raynor, mgr.): Cleveland, O., Sept. 26-Oct. 1, Buffalo, N. Y., 3-8.
ORPHEUM BURLESQUERS: Boston, Mass., Sept. 26-Oct. 1.
PARISIAN WIDOWS: Boston, Mass., Sept. 26-Oct. 1, New York city 3-8.
REEVES, AL: Louisville, Ky., Sept. 26-Oct. 1, St. Louis, Mo., 3-8.
REILLY AND WOODS: Paterson, N. J., Sept. 26-Oct. 1, New York city 3-8.
RENTZ-SATLEY: Washington, D. C., Sept. 26-Oct. 1, Pittsburgh, Pa., 3-8.
RICE AND BARTON: Brooklyn, N. Y., Sept. 26-Oct. 8.
RUNAWAYS: New York city Sept. 26-Oct. 1, New York city 3-8.
THE BRIGADIERES (Chas. F. Cromwell, mgr.): Mont-real, Can., Sept. 26-Oct. 1.
THOROUGHBIRES: Detroit, Mich., Sept. 25-Oct. 1, Toledo, O., 3-8.
TIGER LILIES: Brooklyn, N. Y., Sept. 19-Oct. 1, Albany 3-5, Troy 6-8.
TRANSATLANTICS: Kansas City, Mo., Sept. 25-Oct. 1, Indianapolis, Ind., 3-8.
TROJAN HEROES: Toronto, Can., Sept. 26-Oct. 1, Mont-real 3-8.
UTOPIANS: Albany, N. Y., Sept. 26-28, Troy 29-Oct. 1.
WORLD FAIR: Brooklyn, N. Y., Sept. 26-Oct. 8.
WORLD BEATERS: Newark, N. J., Sept. 26-Oct. 1, Paterson 3-8.

CIRCUSES.

BARNUM AND BAILEY:

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MAETERLINCK'S IDEAS.

MAURICE MAETERLINCK, whose plays have marvelously added to the value of contemporary dramatic literature, has a penetrating vision as to any subject that he approaches, and although he writes on a remarkable range of topics, it may be said of him, as it has been and may be said of but few men of any generation, that he touches nothing that he does not illuminate.

In his latest volume of essays, "The Double Garden," MAETERLINCK examines, among other things, the tendency of the modern drama, when speaking of which he refers to "those regions of dramatic literature that, sparsely inhabited as they may be, are yet essentially new." Of modern dramatic tendencies he suggests three—"the decay, one might almost say the weeping paralysis, of external action"; "a very pronounced desire to penetrate deeper and deeper into the human consciousness, and place moral problems upon a high pedestal"; and "the search, still very timid and halting, for a new kind of beauty that shall be less abstract than was the old."

Elaborating his idea, MAETERLINCK notes that on the modern stage there are fewer extraordinary and violent adventures than formerly; that bloodshed is less frequent, passions are less turbulent, heroism is less unbending, and courage less material and less ferocious. "People still die on the stage," he adds, "as in reality they must still die; but death has ceased—or will cease, let us hope, very soon—to be regarded as the indispensable setting, the *ultima ratio*, the inevitable end of every dramatic poem." And here is a strikingly sane conclusion:

When we consider the ancient and tragical anecdotes that constitute the entire basis of the classical drama; the Italian, Scandinavian, Spanish or mythical stories that provided the plots, not only for all the plays of the Shakespearean period but also—not altogether to pass over an art that was infinitely less spontaneous—for those of French and German romanticism, we discover at once that these anecdotes are no longer able to offer us the direct interest they presented at a time when they appeared highly natural and possible, at a time when, at any rate,

the circumstances, manners and sentiments they recalled were not yet extinct in the minds of those who witnessed their reproduction.

MAETERLINCK, with his unerring insight wedded to his exceptional imagination, points the futility of adhering in modern drama to the motives of times whose characteristics, particularly in modes of life, are wholly obsolete. And he shows that the modern dramatist worthy of the name, deprived of the machinery of the older dramatist through knowledge of its obsolescence, has been forced to fall back on the elements that never change and seek to discover in the regions of psychology and of moral problems the equivalent of what once was offered by exterior life. And, as he says, in this endeavor the modern dramatist has encountered "difficulties no less strange than unexpected." To penetrate deeply into human consciousness, he says, is the privilege of the thinker, the moralist, the historian, the novelist, and, to a degree, of the lyrical poet; but not of the dramatist. The sovereign law and essential demand of the stage is action. And in "the conflict between a passion and a moral law, between a duty and a desire," the modern dramatist seeks his springs of action, which his predecessor found in the struggle between diverse conflicting passions. "While we wait for the time when human consciousness shall recognize more useful passions and less nefarious duties," he concludes, "for the time when the world's stage shall consequently present more happiness and fewer tragedies, there still remains, in the depths of every heart of loyal intention, a great duty of charity and justice that eclipses all others. And it is perhaps from the struggle of this duty against our egoism and ignorance that the veritable drama of our century shall spring. When this goal has been attained—in real life as on the stage—it will be permissible, perhaps, to speak of a new theatre, a theatre of peace, and of beauty without tears."

The difficulty that confronts even the more powerful and original of the really modern dramatists in their search for springs of action and for material that shall be adequate and satisfying, though subjective, as distinguished from the bald objectivity of long-accepted drama, rests in the force of habit and tradition on the public. But the modern dramatists—among whom MAETERLINCK himself is prominent—are at least preparing the way for the theatre that he describes.

EARNEST METHODS.

THAT the public of Paris takes the theatre more seriously than the public in any great English-speaking city takes it—although there are many things in the theatre of Paris that are not serious—is shown by the recent action of the Municipal Council of that city in passing an ordinance that the directors of the Théâtre Français and of the Odéon—both State-aided institutions—be instructed to reserve at each performance a number of seats for school children, believing it best to give the young idea instruction in the plays at the classical theatres. Of course, such action is possible only in the case of the State-aided theatre.

As THE MIRROR last week made some note on the lack of training now apparent for those who are to carry on the work of the theatre in this country and Great Britain, it is pertinent in this connection to record something of the method of instruction now in vogue in the Paris Conservatoire. In the *Fortnightly Review* a writer has recently recorded his impressions on the teaching of acting at this institution. He attended with M. SILVAIN's class, "held in a barn-like room, with bare forms at the rear end, and at the farther a stage with skeleton wings, proscenium and back cloth, one of half a dozen similar class rooms for acting or operatic singing."

The ten pupils handled before this observer were evenly divided as between the sexes. Free access to the class as auditors is permitted to pupils of other dramatic classes, and the students form a curiously heterogeneous audience. "One of two of the girls," says the observer, "belong to well-to-do classes of society; the majority are either from the small shopkeeping or the working classes, but all have learned already the essential art for an actress of dressing well. Among the men or boys a few look already distressingly old in stage harness, and in the mere tricks of the trade, but the greater number are fresh and full of life, and keenly in earnest." So much for the *personnel*. Art in Paris—as essentially it must everywhere—takes its disciples from all walks, and the most humble is as likely to win distinction as the most fortunate and favored.

The observer of these classes remarks on the admiration and affection shown by the students for their master, and the heartiness with which one who is successful in a recitation is cheered by his associates. It is observed that all the teachers in the Con-

servatoire leave as much to the initiative of the pupils as possible. Each pupil submits a scene, and unless the selection runs contrary to the pupil's aptitudes, it is accepted. And there is no categorical instruction for students as to choice of recitations for the grand annual *concours*. There is suggestion and advice, and errors of judgment are pointed out; but the student must in the main hew his own way, of course under a guiding hand. Strict attention is paid by the teachers to elocution, details of pronunciation being dwelt upon unwearingly. And in the analysis of characters great pains is taken with a view to putting the pupil "into the very skin of his personage." It frequently becomes necessary in doing this to divest the text of a part from its literary form and paraphrase it in homely language. And all parts in a scene are so differentiated that the student is made to grasp their relative values in the whole representation.

The method employed by another class, under M. LE BARGY, is interesting. He proceeds on the principle that acting can be learned only from observation of life. Thus he "educates the sensibilities." The beginning is made from the simplest elements of emotion. A student is taught at first to feel rage, or despair, or joy, at will. The student is not told to "express" an emotion. He is told: "Be in a rage, be in an agony of despair; feel kindly and at peace with the world; be ironical and sarcastic." And the student is not permitted simply to superficially simulate. He must seem actually to feel to the highest emotional tension or to the most natural quietude. And all this "education of sensibility" proceeds without a line of text. Even when books are resorted to, the tuition is largely fragmentary, insistence always being upon naturalness and a simulation of real life. It is by such methods that actors are made, if nature has supplied the individual elements.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

At the tea held at the headquarters last Friday, at which Rosa Rand was hostess, the following programme was given by various members of the A. C. A.: Amelia Weed Holbrook recited "The Composite Ghost"; Harriet Davis recited "On the Banks of Deer Creek"; by James Whitcomb Riley; J. J. Fitzsimmons recited "How Salvator Won"; Leah Hope gave imitations of Blanche Bates in Madame Butterfly and The Wandering Jew. The Rev. Wesley M. Partridge, rector of St. Paul's Episcopal Church, Peabody, Mass., spoke in hearty approval of the work of the Alliance.

and of his intention in every way in his power to promote its beneficent purpose in justice alike to church and stage.
Among those present were "Aunt Louisa" Eldridge, Fannie Bernard Leighton, Harriet Davis, Lily Lorrell, Mr. and Mrs. H. S. Hadfield, Robert Wagner, Irene Ackerman, Percy Plunkett, Kate Fletcher, Leah Hope, Constance Hamilton, Rena May, Charles T. Catlin, Grace Rowworth, Florence Varian, Mary L. Woelber, H. James Bigley, Mrs. Maggie Breyer, Walter B. Woodall, Mrs. J. A. Brown, the Rev. Thomas H. Still, Rosalie De Veaux, the Rev. F. J. Clay Moran, Mrs. Amelia Weed Hopkins, Edyth Totten, J. J. Fitzsimmons, Mrs. Amelia Weed Holbrook, and the Rev. W. M. Partridge.
Lily Lorrell will be hostess next Thursday. Clara Kingsley Brown, music editor of the Syracuse *Post-Standard* and secretary of the Syracuse branch of the Alliance, who was married on July 6 to Harvey Truman Lyman, has resigned the secretaryship of the Chapter. Both Mr. and Mrs. Lyman are well known to the profession.

MR. SAVAGE AND THE SPECULATORS.

Henry W. Savage declared war on the ticket speculators at the Garden Theatre on Saturday night and adopted measures that indicated his serious intention of protecting his patrons from these parasites of the playhouse. The success of the College Widow caused them to assemble in considerable numbers at the doors of the Garden. Mr. Savage had large signs placed over each entrance to the theatre announcing that tickets bought of speculators would be refused at the door, and he had, besides, two uniformed men with megaphones to shout the warning to prospective purchasers. Notwithstanding these warnings many persons foolishly purchased tickets from the vendors on the sidewalk, and were refused admittance. Their efforts to secure a return of their money from the speculators were, naturally, useless. The speculators claim that they lost several hundred dollars on the night's work, and they assert that they will bring suit against Mr. Savage, who says he is firm in his resolve to make it possible for people to patronize his theatre without being harassed, annoyed and insulted by members of the Ticket Speculators' Association.

HARRISON GREY FISKE'S ILLNESS.

Harrison Grey Fiske, manager of the Manhattan Theatre and of Mrs. Fiske and the Manhattan Company, is recovering from the attack of typhoid fever with which he has been a patient in a private sanitarium in this city for the past fortnight. It will be several weeks, however, before he is again able to be about.

For two weeks before he went to the hospital Mr. Fiske suffered from what he imagined to be malaria, but he was at his office every day directing preparations for the opening of the season of the Manhattan. A few days before the production of *Becky Sharp* he was compelled to take to his bed and his physician, Dr. W. Allen Bartlett, of 7 West Forty-ninth street, diagnosed the case as typhoid. The crisis of the fever has now passed and Mr. Fiske is improving steadily. This is Mr. Fiske's second attack of typhoid, the first having occurred about eight years ago.

A DRAMATIC RECITAL.

At the dramatic recital for the benefit of the Progressive Stage Society, to be held next Sunday evening at the New York College of Music, Emerin Campbell will read Gerhardt Hauptmann's "Dream Play," Elsa Barker will read an original poem, Willard Duncan Howe will recite, Florence Breed will recite "The Defence of Guenevere," Astolaine Montgomery will read Bret Harte's "After the Accident" and "Roses of Eden" and there will be other interesting numbers on the programme.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

V. WILLIAMS, Boston, Mass.: The only information THE MIRROR has of the company is contained in its Dates Ahead department.

H. H., Philadelphia, Pa.: You might find him by the rosters of THE MIRROR, or a letter addressed care this office.

C. G. L., Knoxville, Tenn.: Forrest did retire for a time, but returned to the stage. He said he could not give up the life which had been his joy for fifty years.

CHARLES R. B., New Orleans, La.: Professor Brander Matthews says there have been but three great critics endowed with those many qualities which make a critic both human and a good judge. These three are Lessing, Barcey, and Archer.

CONSTANT READER, Chicago.—1. "What's the Matter with the Moon To-night" is published by Joseph W. Stern and Company. 2. THE MIRROR is unable to learn the name of the publisher of the song "I'll Be Your Sweetheart." 3. Consult the vaudeville correspondence in THE MIRROR.

BEATRICE H., New York: You probably mean the play *Notre Dame*, by Paul M. Potter, which was first copyrighted under the name of *The Hunchback of Notre Dame*. It was not done at the Garrick Theatre, but at Daly's, on Feb. 26, 1902. In the cast were Hilda Spang, Howard Gould, J. H. Gilmour, George W. Barbier, Jameson Lee Finney, William F. Owen, May Sylvie, Margaret Illington, Susie Kelleher, Alice Campbell, Stella Hammerstein, May Barton, Scott Craven, Frank C. Bangs, Foster Lardner, Donald Robertson, W. Goodwin, James Otley, George Harcourt, George Norman, Armagh O'Donohue, J. C. Matthews, Jules Ferrar, Edwin St. George, Jane Evans, Ethel Mackay, Anette Huntington, Emma Nevarre, Albert Marsh, Rupert Bertrand, Rhoda Block, Ethel Mackay, and Albert Bond.

AN ACTOR, Rock Island, Ill.: The cast of Mary Anderson's production of *The Winter's Tale* in London was: Leontes, Forbes Robertson; Mamillius, Mabel Hoare; Camillo, J. Maclean; Antigonus, George Warde; Cleomenes, Arthur Lewis; Dion, F. Raphael; Councillor, Mr. Litch; Court Officer, H. Pagden; Court Herald, Mr. Lennox; Officer of the Guard, Mr. Galliford; Jailor, Mr. Davies; Parley, Sophie Eys; Emilia, Helena Dacre; First Lady, Miss Desmond; Second Lady, Miss Russell; Polixenes, F. H. Maclean; Florizel, Fuller Melish; Old Shepherd, W. H. Stephens; Clown, J. Anderson; Antolycus, Charles Collette; Archidamus, Glen Wynn; Mopsa, Zeffie Tilbury; Dorcas, Mary Ayrton. In New York the cast was: Leontes, J. H. Barnes; Mamillius, Mabel Hoare; Camillo, J. Maclean; Antigonus, George Warde; Cleomenes, Arthur Lewis; Dion, Mr. Raphael; Councillor, Sydney Reeves; Court Officer, Mr. Lintott; Court Herald, Mr. De Cordova; Polixenes, Herbert Waring; Florizel, Morton York; Archidamus, Lemmon Warde; a Mariner, J. Stenton; a Jailor, P. Davis; Shepherd, Mr. Samsbury; Clown, Joseph Anderson; Servant to the Shepherd, Mr. Lytton; Officer of the Guard, Mr. Porter; Antolycus, J. G. Taylor; Paulina, Mrs. John Billington; Emilia, Miss Terison; First Lady, Miss Labache; Second Lady, Miss Russell; Mopsa, Zeffie Tilbury; Dorcas, Mary Ayrton; Hermione and Perdita, Mary Anderson.

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CURRENT AMUSEMENTS.

Week ending October 1.

ACADEMY OF MUSIC—Checkers—6th week—42 to 49 times.
AERIAL GARDENS—Closed.
AMERICAN—Her Mad Marriage.
BELASCO—David Wardell in The Music Teacher—1st week—1 to 7 times.
BERKELEY LYCEUM THEATRE—Arnold Daly in How He Lied to Her Husband—1st week—1 to 8 times.
BIJOU—Mr. Wix of Wickham—2d week—9 to 16 times.
BROADWAY—Closed.
CARNegie HALL—Closed.
CASINO—Piff, Paff, Pouf—26th week—105 to 202 times.
CIRCLE—Vaudeville.
CRITERION—William H. Crane in Business is Business—2d week—8 to 14 times.
DALY'S—Edna May in The School Girl—5th week—27 to 33 times.
DEWEY—Bryant's Burlesques.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in The Duke of Killcrankie—4th week—23 to 30 times.
FOURTEENTH STREET—Sydney Ayres in A Texas Ranger—1st week—1 to 8 times.
GARDEN—The College Widow—2d week—8 to 11 times.
GARRICK—Clara Bloodgood in The Coronet of the Duchess—2d week—6 to 12 times.
GOTHAM—Vanity Fair Burlesques.
GRAND OPERA HOUSE—The Sleeping Beauty and the Beast.
HARLEM OPERA HOUSE—William Collier in The Dictator.
HERALD SQUARE—Closed.
HUDSON—William Faversham in Letty—3d week—15 to 21 times.
HURD and SEAMON'S—Vaudeville.
HURTING PLACE—Closed.
KEW'S UNION SQUARE—Continuous Vaudeville.
KICKERBOCKER—Lulu Glaser in A Madcap Princess—4th week—23 to 29 times.
LONDON—Runaway Girls Burlesques.
LYCEUM—Cecilia Loftus in The Serio-Comic Governor—3d week—14 to 20 times.
LYRIC—Kelcey and Shannon in Taps—2d week—10 to 17 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—The Isle of Spice—6th week—41 to 48 times.
MANHATTAN—Mrs. Fiske in Becky Sharp—3d week—13 to 20 times.
MENDOTA HALL—Closed.
METROPOLIS—Captain Barrington.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Merry Maidens.
MINER'S EIGHTH AVENUE—Gay Masqueraders.
MURRAY HILL—Closed.
NEW AMSTERDAM—Rogers Brothers in Paris—4th week—22 to 28 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—The Japskys.
NEW STAGE—Wedded and Parted.
NEW YORK—Denman Thompson in The Old Homestead—4th week—26 to 33 times.
NEW YORK ROOF—Closed.
OLYMPIC—Closed.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Italian Drama.
PRINCESS—Commencing Sept. 30—Della Fox in The West Point Cadet—1st week—1 to 3 times.
PROCTOR'S FIFTH AVENUE—Captain Lettarblair.
PROCTOR'S FIFTY-EIGHTH STREET—Ninety and Nine.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Soldiers of Fortune.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiggs of the Cabbage Patch—4th week—26 to 33 times.
THIALA—Closed.
THIRD AVENUE—New York Day by Day.
VICTORIA—Vaudeville.
WALLACK'S—The County Chairman—229 times, plus 5th week—30 to 37 times.
WEBER'S MUSIC HALL—Closed.
WEST END—When Johnny Comes Marching Home.
WINDSOR—Hebrew Drama.
YORKVILLE—Opens Oct. 3.

THE USHER



The season in New York grows more peculiar and problematical from week to week. There are but half a dozen or so of the plays now running that are patronized generously by the public, and each week sees one or two new productions approaching the moribund stage. The real and apparent failures of the season, which has run but about a month, now number eight or nine. The few offerings that the public has approved are prosperous to an unusual degree, but the greater number that have failed to impress theatregoers play to almost barren houses.

A suggestion of the ease with which admission is gained to some of the theatres, where failures are kept on because managers do not at the moment desire to close, is furnished by a comment from the mouth of Oscar Hammerstein, musician, architect, theatre builder and manager, who on occasion also shines as a wit.

Asked as to how business at one of his theatres was, Mr. Hammerstein replied that he personally had nothing to complain about. "But I know of one or two theatres on Broadway," added he, "where you can get a seat for a crosstown transfer."

The opinion of a manager of professional pugilists, published by one of the daily papers last week, as to the influence exerted on the prize fighter by the stage, is one of the most singular declarations yet made as to the sway of the theatre. In fact, it is unique.

"Few persons realize," says this authority, "what a baleful influence the stage has upon the career of a fighter. The stage has been and always will be the undoing of boxers, champions or otherwise."

And then the oracle describes how the stage demoralizes pugilists, the essence of his contention being that the fighter, permitted to pose to his heart's delight in the glare of stage lights, and subjected to the "temptations" that beset so many other weak persons in the theatre, loses his form and vitality and is easily thrust into the limbo of the effete thereafter if he re-enters the ring.

Shades of Burbage, Betterton, Garrick, Kean, Kemble, Forrest and the rest! has it come to this?

And yet this misfortune to pugilism is not without its compensations.

Maude Adams is said to be studying the manners and customs of the Mennonites and Dunkards of Lancaster County, Pa., with a view to presenting a stage version of the novel entitled "Tillie, the Mennonite Maid." The country folk who believe themselves to be under the scrutiny of the actress are considerably perturbed and regard with apprehension the possibility of their quaint customs being revealed to the playgoing public.

The attitude of the local authorities of Chicago toward the theatres of that city, in the matter of the changes made necessary owing to the negligence which involved even those authorities and contributed to the Iroquois disaster, stands in sharp contrast to the attitude of the authorities of New York, who have secured changes and improvements deemed necessary in theatres here without official pother or embarrassment of anybody. The Chicago *Evening Post*, in speaking on this subject, says:

Anybody who has been in theatres of this city since the lamentable Iroquois disaster has known of the abuses the managers have suffered. If a list of the petty and large annoyances which have been heaped upon the theatres were to be printed here it would startle readers. From what has happened one would imagine that the officials who have been connected with the interpretation and enforcement of the new law have concluded that theatrical managers have no right to live. Further than that, they have acted as if it were their business to legislate the managers out of business. The one reason why the managers decline to tell their tale of woe to the public is that they fear further trouble. At the same time, if any city official takes exception to what has been printed about the matter it is practically certain that some managers will speak. Said a local manager yesterday, in discussing the work required of the theatres by the fire ordinance: "The attitude of the city authorities toward this interest has been and is intolerably offensive. Puffed up by a little brief authority, their exactions are quite beyond belief. Paragraphs in the ordinance are interpreted by them in a manner calculated to endanger rather than safeguard the public and with an apparent determination to cause as much trouble and expense as possible."

The petty officials of the Western city would seem to be as provincial as the Aldermen of Boston, who, after long abuse of the theatres, shown in demands for unlimited "passes," at last accounts were still holding up the licenses of several theatres, "debat-

ing" the wisdom of alternative propositions, one being to charge the usual fee for a license and accept free tickets, and another to raise the license fee and do away with free tickets.

"I wish your birthdays had been fewer, for there would be so many more to come," wrote Howard Paul to Victorien Sardou on Sept. 7. On that date the veteran dramatist was 72, and he carries his years lightly and his honors modestly. M. Sardou is a pleasing host, whether entertaining at the Boulevard Courcelles or at his delightful Chateau de Marly—the scene, by the way, of his famous *Pattes de Mouche*, known to American playgoers as *A Scrap of Paper*.

The taking of the Savoy Theatre, London, by Mrs. Brown Potter, as she is now professionally known, sets at rest for some time the reports that she was to appear in vaudeville theatres in this country in recitations. The fact that negotiations had been entered into by an enterprising vaudeville manager with Mrs. Potter gave color to the vaudeville idea, but her taking over of the Savoy, the opening of which under her management is announced for Thursday of this week, settles her immediate activity.

Mrs. Potter's press man sends to THE MIRROR a "dramatic note" in which it is stated that the first piece Mrs. Potter will stage will be called *The Golden Light*, by Madame Raoul-Duval. With Mrs. Potter in this piece "a celebrated Philadelphia beauty" is also announced to appear—in fact, she is heralded as "one of the greatest attractions of the play"—and thus the event takes on more than a little native interest.

Great stress is laid in the dramatic note on the fact that Mrs. Potter "will make a unique appeal to her audience by her emotional gowns—a new departure in costume, expressing ideas in colors and curves." The name of the dressmaker precedes the further announcement that "All these novel gowns are intended not only to denote the striking personality of Mrs. Brown Potter, but also the moral progress of the heroine of *The Golden Light*." And, as a spur to curiosity, this is appended: "This would seem to indicate that some of the costumes will be rather sensational."

In subsequent announcements the names of some of these gowns, with curious but not sensational hints, are given. Among their names are "Thoughts of Strange Things," "The Vampire," "The Tangible Now," "Dirge, or the Death of Pleasure," "The Meaning of Life Is Clear," and "A Silent Appeal."

A humorist could write something amusing on these names alone without seeing *The Golden Light*, which, in fact, by title merely does not cause reflection on anything more modern than the latest practical application of electricity. But getting down to things themselves—meanwhile sincerely wishing for Mrs. Brown Potter the success that a really clever and artistic woman deserves—it is meet to remark that there is nothing whatever new in this idea of expressing emotion or character or development in costume.

Attire for untold generations has signified something, according to its narrower conventions, and even in its more commonplace uses. Mechanics and even their apprentices have worn characteristic and descriptive gear for ages, while in their holiday attire one has looked much like another. Memory goes not back to the time when the "ministerial black" did not beset the clergy, or even when without descriptive adjective, plain black did not bespeak the undertaker; or when a peculiar drab, with its distinctive cut, did not separate the sober Quaker from other persons. And thus ideas have been expressed indefinitely and with infinite variety in the walks and vocations of everyday life.

In the theatre, too, in recent years, and effectively, in plays and roles as ambitious as any that Mrs. Potter will be seen in, probably, emotion and phase of character have been expressed—or their expression by the actor has been emphasized—by gowns. And we have to revert simply to melodrama from time immemorial to find the adventures in attire of unmistakably bold and venturesome promise, the villain so dressed that his clothing announced his wickedness, and the heroine in funeral costume when her fortunes, with those of the inevitable child and the hero, were awry.

There is little new under the sun.

IRVING PLACE PLAYERS ARRIVE.

The German players engaged abroad by Heinrich Conried for his company at the Irving Place Theatre arrived in New York last Thursday on the *Deutschland*. Among them are Agnes O'Brien, Margarete Russ, A. von Ruehmkorff, Max Freyburg, Paul Hegemann, Bruno Schoengeld, and Fritz Kleinke. The entire Irving Place company was called to rehearsal at the theatre on Saturday morning. The playhouse, which has been entirely remodeled during the summer, will open on Oct. 1 with the production of a new three-act German comedy entitled *His Princess*.

IRVING'S OPENING IN ENGLAND.

Sir Henry Irving began his farewell tour of the English provinces at Cardiff, last Monday evening, in *The Merchant of Venice*. Edith Wynne Matthison, known here by her excellent performances with Ben Greet's company, was the Portia, and she will continue through the season to play the heavier leading roles in the Irving repertoire. On his second night at Cardiff Sir Henry presented *Becket*, and introduced Maude Fealy as his leading woman in the character of Rosamond.

ESTHER LYON.

Esther Lyon, whose picture appears on the first page of THE MIRROR this week, has been long well known as a leading woman. Henry W. Savage has secured her to originate a prominent part in his forthcoming production of *Commonsense Brackett*, the new comedy, in which he will star Richard Golden.

BOOKS AND MAGAZINES.

"Pamela Congreve." By Frances Aymer Mathews. Published by Dodd, Mead and Company, New York.

Frances Aymer Mathews will be remembered as the author of "My Lady Peggy Goes to Town," which was recently played in its dramatized form. In "Pamela Congreve" she uses much the same kind of a story, and evidently with the purpose of further stage rights in her mind—so much so that the book seems made from a play.

Pamela is a fisher girl, who starts out in life and the first chapter, with a definite purpose of revenge against one who brought to death her father, a smuggler. We see her in many scenes and a rapid rise in a few months from kitchen help to the toast and furore of London. This is a form of story that was popular long before the first Nell Gwynne saw the stage.

There are many scenes evidently written to catch the eye of some woman star, who loves storms and masculine attire. These storms are wonderful. Houses are unroofed and frigates split. But not more impossible are they than the character of the lady herself, and the reason that keeps her from her lover till the villain is shot, and they come to the last act and each others' arms through secret panels and smugglers' caves. Of these there are enough to suit the most ardent lover of melodrama. But in this story the scenery sticks till the reader frets with impatience for the last curtain to fall on the much persecuted heroine.

An author who has done so much fictionizing of history should be more particular with her dates. For instance, she has the leading ones of her cast consulting Cagliostro at a time when Hoyle is teaching the games which made his name a part of our history. Now Cagliostro did not come to England until seventeen years after the death of Hoyle, though he waited till he was ninety-seven to help our author, and until he was seventy-eight before George III came to the throne. It is in his reign this stage is set. Yet the old man would have been rather feeble to teach. There are many slips in the English. We will only mention one that shows the kind of crudities one with so much stage experience should not permit herself. On page 147 she speaks of the "supes" of the Covent Garden. This is a distinct jar, like hearing college slang in an Elizabethan play.

For October the following articles in the magazines are of interest to the profession: *Lectric's*, The Great Theatrical Syndicate; *The Reader*, William H. Crane; *Ainslie's* Bernhardt, in La Sorciere; *Everybody's*, The Players; *The Book Lovers*, Our Present Day Drama; *Munsey's*, The Stage.

GEORGE C. TYLER RETURNS.

George C. Tyler, of the firm of Liebler and Company, returned on the *Deutschland* last Thursday from his long visit abroad. He attended to a large amount of business while abroad, arranging for the coming visits of Madame Rejane and Ernest Novelli. Madame Rejane will sail for New York on Oct. 8. After a brief visit she will re-embark for Havana, where she has a week's engagement. Her entire company, an organization of twenty-four people, will accompany her. At the head of this support will be M. Dumény, the originator of the leading male part in *Bataille's* Resurrection. Her New York opening will be at the Lyric Theatre on Nov. 7 in *La Parisienne*, which will be followed by *La Passerelle*, *Zaza*, *La Robe Rouge*, and other of her Parisian successes.

Ermete Novelli will open at the Lyric Theatre, New York, the first week in January next. He also will bring his own company. He will divide his first week between tragedy and comedy, opening in *Louis XI* for three or four performances. The remainder of the week he will play *Papa Lebonnard*.

Mr. Tyler has also contracted with Hall Caine for his new play, *The Prodigal Son*, of which Arthur Collins has arranged to make a most elaborate production at the Drury Lane Theatre. Mr. Tyler will also probably carry out his postponed contract with the elder Salvini, and it is not unlikely that he will bring Eleonora Duse to America again next season.

MUSIC NOTES.

Victor Herbert and Nelson Roberts have arranged with Stair and Wilbur to give a series of Sunday night orchestral concerts during the season at the Majestic Theatre. The programmes will be worthy of popular music with continental novelties. The series will open on Oct. 9.

Liza Lehmann has written an opera, using the *Vicar of Wakefield* plot. It will be produced in New York this winter by David Bispham.

Heinrich Knote, of the Prince Regent Theatre, Munich, has been granted permission of royalty to sing in this country, and will appear at the Metropolitan Opera House during the opera season.

Josef Hofman, the violinist, has arrived for an extended tour, under the management of Henry Wolfsohn.

Sylvia Elcock, an American soprano, made her operatic debut, under the stage name of Silvia Marcello, at Perugia, Italy, on Sept. 3, in *Andre Chenier*, an opera by Giordano.

Marie Nichols, the young American violinist, will be first heard in this city with the Boston Symphony Orchestra on Jan. 16, when she will play the "Serenade" of Max Bruch.

Ella Russell will be heard in this city on Dec. 30 and 31 with the New York Oratorio Society, Frank Damrosch conducting. She is to sing at her old home, Cleveland, on Dec. 2. Governor Herrick of Ohio is the chairman of the Reception Committee.

Ysaie's first appearance in this city will be on Dec. 8 at Carnegie Hall, with the Boston Symphony Orchestra. Ysaie will play the Beethoven Concerto and the Scotch Fantasia of Max Bruch.

Victor Sorlin gave a concert at the Hotel Majestic Sept. 18.

Madame Galski has been enjoying success in opera at the Prince Regent's Theatre, Munich. Felix Mottl conducted the orchestra.

The forty-seventh annual Music Festival will be held at Worcester, Mass., Sept. 28-30.

Victor Herbert had an ovation when he opened with his orchestra at the Pittsburgh Exposition Sept. 19.

Aptomias, the harpist, gave a recital in Lyric Hall last Tuesday afternoon.

Paderewski will make a tour of the country, beginning in December, under the management of Charles A. Ellis.

The Philharmonic Society will repeat the plan adopted last year of having its concerts directed by eminent conductors.

Herr Conried has issued the prospectus of the opera season. The conductors will be Alfred Hertz, Arturo Vigna and Nahán Franko. The artists are:

Soprano—Mesdames Aino Aekte, Bella Alten, Mathilde Bauermeister, Katharina Seiger-Bettaque, Emma Eames, Marguerite Lemon, Maria de Macchi, Nellie Melba, Lillian Nordica, Paula Ralph, Marcetia Sembrich, Marion Weed, and Alma W. Powell.
Mezzo-Soprano and Contralto—Mesdames Olive Fremstad, Louise Homer, Josephine Jacoby, Florence Mulford, and Edith Walker.
Tenor—Jacques Bars, Alois Burgstaller, Enrico Caruso, Andreas Dippel, Enrico Giordani, Heinrich Knote, Francisco Nubo, Frank V. Pollock, Albert Reiss, and Albert Salazar.
Bass—Bernard Bogie, Eugene Dufriehe, Eugenio Giraldoni, Otto Goritz, Adolph Muhlmann, Taurino Parvis, Antonio Scotti, and Anton Van Rooy.
Bass—Robert Blass, Marcel Journet, Pol Plancon, and Arcangelo Rossi.

The subscription sale of seats was opened at the Metropolitan Opera House Sept. 19. The School of Opera will be continued.

Madame Fernina's serious illness is denied. She has recently appeared in public and is resting at present near Munich.

PERSONAL



From a Photo by J. F. Purdy & Co., Boston, Copyright, 1899

FEALY.—Maude Fealy, whose portrait appears above, made her first appearance with Sir Henry Irving, as his leading woman, at Cardiff, on Sept. 20, in the role of Rosamond in *Becket*. The critics of the city wrote high praise of her performance, and declared her a worthy successor to Ellen Terry. During Sir Henry's English tour and his coming farewell tour in America, Miss Fealy will play Rosamond, Julie in *The Lyons Mail*, Norah in *The Story of Waterloo*, and other leading roles.

CAMERON.—Grace Cameron, of the Piff, Paff, Pouf company, who was married a fortnight ago to H. W. Kenworthy, received as a wedding gift from her manager, F. C. Whitney, ten per cent. of the receipts at the Casino last Monday evening. The check was for something more than \$200, it is said.

SCHRADER.—Fred. F. Schrader, dramatic editor of the *Washington Post*, is one of the few thoughtful men in that vocation in this country whose visions are not confined to immediate matters. Mr. Schrader's essays on the theatre in the *Post* are notable for their breadth of view and for analyses based on cause and effect as cause and effect strike the student of the theatre when he notes that institution's limitations under commercial life.

WARBURG.—Albert O. Warburg, whose picture appeared on the first page of last week's MIRROR, was the first manager to introduce an American drama in Cuba. This was in 1900, when he managed Mildred de Gonzalaz at the Payret Theatre, Havana, in *My Partner*.

CONQUEST.—Ida Conquest last week signed a contract with Thomas W. Ryley to star under the direction of that manager for the next five years. Miss Conquest will begin her stellar career soon after the election in a new play that Mr. Ryley secured for her while abroad this summer.

DALY—BLYTHE.—Arnold Daly and Mary Blythe, who were divorced two years ago, have been remarried. The ceremony occurred at Santa Monica, Cal., last May.

MANSFIELD.—Mrs. Richard Mansfield (Beatrice Cameron) was thrown from her horse at New London, Conn., last Wednesday and received injuries that may be permanent. Mr. Mansfield immediately went from New York to New London on a special train, taking with him a noted surgeon. An examination revealed the fact that Mrs. Mansfield was very severely bruised, and that her spine had been injured.

HALL.—Alice Hall, a young actress of Boston birth, has become the leading woman at the Royal Theatre, Prague, Bohemian Austria. Her performances on the German-speaking stage have been highly successful and she is established securely in the favor of European audiences.

NIELSEN.—Alice Nielsen, late of the light opera stage in America, will be the principal prima donna of the Italian grand opera company which will begin a season at Covent Garden, London, next month.

ALBERT.—Allen D. Albert has returned to his position as dramatic editor of the *Washington Times*.

ROSEN.—Reflection on the discussion of Napoleon and the theatre, on which subject THE MIRROR recently published an article, recalls to mind the histrionic study by Lew Rosen, entitled "Napoleon's Opera Glass," published in 1897.

CLAXTON.—Kate Claxton is said to be contemplating a vaudeville debut in a one act play in which she will impersonate a character somewhat on the order of Louise in *The Two Orphans*.

MACDONALD.—W. H. MacDonald, of the Bostonians, was engaged last week by Alfred E. Aarons to originate the chief baritone role in the new comic opera, *A China Doll*.

ROBSON.—Eleanor Robson's success in London has led to the canceling of her Chicago time, which will be added to that given her at the Duke of York's Theatre. She will return in time to open in St. Louis on Christmas week.

BERNHARDT.—Sarah Bernhardt has backed up her idea that the Shakespeare memorial should be built by international offerings by subscribing one thousand francs.

TELEGRAPHIC NEWS

CHICAGO.

Metropolitan Stars and Plays Successful Here
—New Plays and Theatres.

(Special to The Mirror.)

CHICAGO, Sept. 26.

At last the Iroquois is reopened with vaudeville. The house was crowded on the first night and the laughter of a thousand people awoke the echoes. Since the opening night the houses have been large. The opening of the Iroquois and the prospective opening of the Olympic, which will take place in a few weeks, make Randolph street the leading theatrical thoroughfare in Chicago. The new entrance of the Olympic is on Randolph, and when its sign is out electricity will announce a row of theatres on the street from State to La Salle, comprising the Vaudeville (Iroquois), Garrick, Olympic and Powers. In general the attendance, downtown and outlying, was good last week. The bills this week: Grand Opera House, Babes in Toyland; Powers, Joseph Entangled, with Henry Miller and Hilda Spong; Garrick, The Royal Chef, second and closing week; Studebaker, Woodland, fourth week; Illinois, Julia Marlowe and E. H. Sothern in Much Ado About Nothing; McVicker's, The Pit, with Wilton Lackaye; Great Northern, Nat Willis in A Son of Rest; La Salle, A Jolly Baron, second week; Bush Temple, Players' Stock in Soldiers of Fortune; People's, stock in Jim Bludso; Bijou, Girl of the Streets; Academy, Tilly Olson; Alhambra, Her First False Step; Columbus, A Modern Viking; Howard's, stock in The Speculator; Avenue, stock in melodrama.

Joseph Entangled, at Powers, gave notice that Hilda Spong had joined the four hundred of ability in the actors' profession. In the midst of a group of clever people she was seen to be the cleverest, though by a narrow margin, for not only Henry Miller, but also several others in the company were her close rivals. The entire company was well up toward the top in mimic art. This fact traveled fast in the colony here, for by Wednesday night the tip along the Western Bialto, among the undiscovered Hamlets and Juliets, was to see Joseph Entangled if possible. The critics praised the acting, too, and the play was generally regarded as very well constructed and brightly written. Looking like Joe Chamberlain, especially when the monologue was in his eye, Henry Miller assumed the role of the English baronet and man of the world very naturally, gracefully and entertainingly. Ditto Hartley Manners as Fanny, Stanley Dark as Dora, and J. P. McCroft and Jessie Busley as Mrs. Taverer. There were a few little flaws in Frederick Tilden's Harry Taverer, noticeable on account of the remarkable plausibility of acting all about him, and due to overacting some of his comedy poses. John Glendenning was a thoroughly realistic and convincing husband of the muscular, solid, high-tempered sort. Walter Allen's old professor was a capital delineation, though a bit over-emphasized at times in his bluntness. Frederick Tyler and Maggie Holloway Fisher as the pair of servants seemed to be pictures from life, satisfying in all details. So thoroughly had this company got together that the performance had no ordinary smoothness, but a piano finish: it gliters.

Babes in Toyland returns to the Grand with bright prospects for its stay of several weeks. Herr F. Neumann, Chicago's one lone impresario, has Josef Hofman for a recital Oct. 30, Madame Gaskel Nov. 26, De Bachmann Dec. 10, Melba Jan. 7, Madame Bloomfield-Zeissler Jan. 8, David Bispham Jan. 15 and 22 and Feb. 5 and 12; Sembrich, Campanari and Louise Homer in the early Spring.

Nat Willis' popularity seems to be increasing in Chicago as the star of a musical comedy. A Son of Rest filled the Great Northern last week, with a capacity house Monday night, after turning people away Sunday.

Beulah Watson, whom Press Representative Duce, of the PIT, introduced as a beauty, took the place of Blanche Chapman as Page Dearborn last night. Miss Chapman will be the flower girl in Siberia, which follows the Pit at McVicker's.

Up to date the Schuberts have only been able to secure the services of Raymond Hubbell, Gus Kerker, Sam Schubert and Robert Smith as conductors of Fantasia, which follows The Chef at the Garrick next week. By cutting off the final "a" and making it Fantan possibly more people could be interested.

Daniel Frohman sends Chicago news in the conventional way that he will offer the young violinist, Franz von Vecsey, as a concert attraction at the Auditorium Feb. 4.

The two syndicate houses are collecting ten cents a seat from deadheads for the Actors' Fund. It snows elsewhere, and why not collect at those theatres, too?

In eighteen scenes and six acts, and with Julia Marlowe and E. H. Sothern as joint stars, starting their co-operative career here, Romeo and Juliet was produced at the Illinois last week. It was Shakespeare at \$3 a seat, but there were moments in the course of the performance when occupants of orchestra chairs forgot what they cost. Of these cases of deep interest or delight we of the shadows back under the balcony enjoyed fewer than the elect out in the open, for Miss Marlowe's voice ran too low in many important instances. In nearly all other respects her Juliet was finely satisfying. She satisfied the eye, the ear, the sense of the plausible and especially the apparently insatiable longing of women to have their heartstrings beautifully twisted. No burst of passion, no Italian fire. Just a fair, fine, sweet, ill-fated maiden speaking musically in blank verse. It was G. Harrison Hunter's Mercutio that suggested Italian spirit to the audience and enabled it to get an idea of what Shakespeare had in mind. He was responsible for many of the moments when his hearers across the footlights forgot the price of seats, for he was at all times of Shakespearean calibre in the part and combined vigor with naturalness most admirably. His death was a fine tribute to the art of acting. Mr. Sothern's Romeo showed an even excellence on Wednesday night, an avoidance of stinkiness with a corresponding increase in sincerity that was good to see. He was a rather pale Romeo, yet one that might arouse such passion as might lurk in a heart of such caloric capacity as Miss Marlowe indicated. The appreciation of both the stars by the audience was extremely cordial. Numerous curtain calls rewarded them, and similar encouragement was given for excellent accomplishment in the work of other members of the cast—namely, W. H. Crompton as Friar Lawrence, Mrs. Sol Smith as the Nurse, and Norman Hackett as Benvolio. William Harris as Capulet delivered the speech of anger in Juliet's chamber in a spirited and very convincing manner. Sidney C. Mather was moderately successful in the part of Paris. The rest of the cast included Malcolm Bradley as Montague, T. L. Coleman as Tybalt, Robert S. Gill as Balthasar, Morgan Wallace as Sampson, Gilbert Douglas as Gregory, Rowland Buckstone as Peter, Doris Mitchell as Lady Montague, Mrs. Woodward as Lady Capulet, Edson Miles as Abraham, and Katherine Wilson as page to Paris. The play was staged with sufficient elaborateness under the direction of Francis Powell and Frank Colfax, with Frederick Kaufman as assistant stage-manager. The houses were large, but Chicago's reverence for Shakespeare got a hard bump with that \$3 schedule.

Proprietor Clarke, of the People's, is in St. Louis doing the Exposition.

Walter Jones, the comedian, has been engaged for Frank Perley's Venetian company. A comedy part is being written in for him. The attraction starts its season in November.

The owner of the New American Theatre property, whose lingering illness delayed decision as to the future of the theatre, died last week. It is understood that arrangements will be commenced at once to get the theatre ready to open in November.

Eva Francis, Helen Hale's understudy as Jenny Wren in Woodland, played the part several days last week and succeeded well.

A Celebrated Case, by Manager Fred Conrad's new stock company at the People's, brought forward the stage director, S. S. Simpson, as an actor. He did Renaud finely. Eugene Moore's performance of the bit of Lazare, the camp follower, in the prologue, showed the careful actor that he is and the ability and good judgment he applies even to the smallest parts. Gale Satterlee gave a good portrayal of the crusty Duke, and Mabelle Mohr's performance of Adrienne showed surprising cleverness and strength. Jessie Pringle was singled out by the audience for a salvo of applause when she first appeared, indicating the rapidly with which she has made friends there. She made the Chanoine one of the most popular characters in the play. Lillian O'Neill responded fairly well to the requirements of Valentine De Morny. Edmund Carroll was satisfactory as Raoul and London McCormack was a pretty good O'Rourke. With the exception of Mr. Moore there was an insufficient display of emotional power or intensity in this production of the famous melodrama, but otherwise it was an evenly excellent and thoroughly creditable achievement. It was handsomely staged and drew good houses.

One Night in June, after two nights on the road, having just opened its season, was brought into the Columbus last week, with Susette Willey heading the company as Madeline, the village belle. It is a pastoral melodrama of Vermont village life, with the usual villain from New York, and some of its reasonably good resources for entertainment were brought out by the company. Miss Willey, who is an attractive woman, played the village beauty with ability and sincerity, and looked the part. Evidently she easily could compel admiration in much more difficult roles. William J. Holmes' Silas Peavy was a true, well-sustained, and unusually creditable representation of a New England farmer, and Dan Hall was a good Irish farm hand. His songs captured the audience and got him several encores. Joseph Lederer as the withered and bent old Pippin, fire chief of the village, managed to get a good deal of human nature into short scenes and showed promising restraint in moments of temptation to burlesque for a laugh. Joseph Selman was good as the parson. Little Dixie McKee showed competence as a child actress in the part of Baby June, which has some important business. There seemed to be enough melodrama climaxes and comedy in the play to satisfy and sufficiently amuse the audience.

Fred Wildman has signed George Denton, J. M. Byrnes and Leon McReynolds for Rowland and Clifford's Dora Thorne company; Robert Connor and Marge Bertrand for a Hidden Crime company; Carrie Le Moine, Blanche Hazleton, May Randolph, Isabel Randolph, Marian Drew, Norman Field, Frank Monahan, Charles Coon for Elliot and Courtenay's Sign of the Four company; Harry Dicks, Mr. and Mrs. Lyman Abbey and Elsie Kauffer for Other People's Money company; Will Rath, Sidney Cox, Will J. Madden, J. H. McGrath, Leo Nadel, C. W. Copeland, Bertha Hollenbeck and Margaret Gallagher for E. Laurence Lee's To Die at Dawn company; Florence Hamilton and Oliver Martel for James J. Corbett and Hal Davis, in Pals.

Will H. Barry has been appointed general agent and press representative of Pals' traveling Pompeii organization. He was manager of the fireworks shows here last Summer, and some years ago was manager of Havlin's, Alhambra and the Academy.

Manager Harry Hamlin of the Grand Opera House will leave this week on a vacation of several weeks. He will go East to attend the wedding of his sister at the Summer home of his father at Lake Placid, N. Y., and may go to Europe before he returns. In the meantime the new business manager of the theatre, Harry Amlin, will be acting manager.

The Mirror correspondent is favored with the information that Mrs. Lehmann, the immensely wealthy widow of the founder of Chicago's famous big store, the Fair, has decided to build a theatre in North Clark street, north of Lincoln Park, where the Ferris wheel was just before it was removed to St. Louis. This site is a few miles north of the Bush Temple, and a new house there will make three theatres on North Clark street, the third being the New American. C. H. Mitchell, who died recently in Los Angeles, was formerly theatrical passenger agent of the Big Four in Chicago. During several years' service in that capacity he made a wide circle of friends in the profession.

J. J. Dunlap, ahead of the Flints, was in the city last week arranging for their engagement at the Wellington, Oak Park.

Kyrle Bellow in Raffles, Otis Skinner in The Harvester, Henrietta Crossman in Sweet Kitty Bellairs, Ma. Fiske in repertory, Novels Madame Rejane, Hackett, Mansfield and Blanche Bates are booked at the Grand.

The Evening Journal of Saturday contained a special telegram from New York announcing that J. M. Weber, Flo Ziegfeld and Jo Ryan had signed papers which clinched the building of a new music hall in Chicago, in Plymouth Court, a few steps south of the Great Northern Hotel and Theatre and Jackson Boulevard. A \$200,000 structure is to be erected next Spring, built by the architect of the New American. Prices are to be from 25 cents to \$1, and for ten months of the year it is to be the home of a stock company headed by Charles Ross and Mabel Fenton. For two months, beginning next September, the Weber-Ziegfeld New York company is to entertain there. Plymouth street is a little street between State and Dearborn and parallel to them.

OTIS L. COLBURN.

BOSTON.

Excellent Business—Lillian Lawrence Goes West—Notes of Plays and Players.

(Special to The Mirror.)

BOSTON, Sept. 26.

Of all the plays in Boston this week the most interesting was The Other Girl, which opened a stay of four weeks at the Park to-night with Lionel Barrymore in the character which he created in New York. The supporting company has been very largely changed from its original make-up, but the players are all well liked and give a performance that is admirable. Boston is a queer city in that it fails to buy seats in advance. The sale for this production was exceedingly slim, and it was not until the engagement started that the demand developed.

Thomas E. Shea had a rousing welcome at the Globe, where he made his first appearance upon the stage of this house after having played for years at the Grand Opera House. His regular admirers all followed him here, and the business for the engagement promises to be as large as that for The Little Princess was small. The Bells was the bill to-night, and his Mathias created much enthusiasm. Dr. Jekyll and Mr. Hyde, R'chelleu, and Othello will also be given during the week.

Michael Strogoff is an interesting revival at the Castle Square this week, and recalls the days when it was all the rage at the Boston. To be sure, there is none of the brilliant ballet that made that production so notable, but that was merely an incidental feature, and the acting in the presentation at this stock house is of a higher standard than ever. The stock company has received several additions during the past two weeks, and it is better balanced than at the opening of the season.

Slaves of the Orient is the melodrama of the week at the Bowdoin Square, and enlists the full strength of the stock company, for Charlotte Hart is now back in the cast after a well-earned rest, if a brief one, and plays more attractively than ever. Charles Miller, D. L. Gaylord, and Eugene Du Bois all do well.

The Girl from Kay's is now in its fourth week at the Hollis and keeps up to splendid business. Hattie Williams has been greatly handicapped for the past fortnight, as she has had a bad cold which has made it almost impossible for her to

sing her number. She has kept on, however, without losing a performance, and is the heroine of the engagement.

Robert Edeson's personal success in Ransom's Folly is as great as it was in Soldiers of Fortune, and this is proving one of the best book plays of the year. The picture of army life in the West has been universally praised by those who know the real thing, and all praise the production. Edmund Breese shares in the honors, for all the old clientele from the Castle Square has followed him here.

The Sho-Gun is decidedly near its limit at the Tremont, for they have now got out the sign for the last fortnight and the piece will be taken from the local stage after the performance 10. So effective is the presentation here that the cast will not have to be changed in the least when it is taken out upon the New England circuit for a brief tour.

Blanche Walsh's success at the Majestic has been richly deserved, and the large audiences to witness Resurrection is a well deserved tribute to the powerful actress and the thoroughly interesting play. Miss Walsh is convincing at all points and her impersonation of the Tolstoy heroine is one of the best things of its kind ever seen here in Boston. The company, too, is excellent and helps Miss Walsh to bring out the fine points of the play.

The Wizard of Oz is still crowding the Boston, and the standing room only sign comes out frequently. Montgomery and Stone still remain the conspicuous hits of the performance.

Why Girls Leave Home packed the Grand Opera House to-night and proved another link in the long chain of sympathetic melodramas with heart interest. This is one of the best of its class, and is splendidly acted and put upon the stage. It will have to do remarkably well if it surpasses the record for enthusiasm made by No Wedding Bells, &c., as one of the critics has abbreviated the title when he thoughtlessly tried to get it in one line.

George C. Tyler made a flying trip to Boston just as soon as he landed in America to see Ezra Kendall in Weather Beaten Benson. After he had sat through the matinee he did not announce that he intended to cancel time in New York so as to get in for an engagement. Indeed, it looks as if Weather Beaten Benson would play one night stands until it gets into Chicago in about two months. Mr. Tyler returned to New York immediately.

The levy of the tax on the leading theatres of Boston is working like a charm and every week sees a number of dimes collected to go to the Actors' Fund. There is occasionally a bit of squirming when the change is short, but in most cases the players are delighted to help along the work when it can be done with such ease.

Nance O'Neill and McKee Rankin still journey back and forth to Tyngsboro in order to retain their Summer home along the Merrimack and at the same time attend the important rehearsals at the Tremont.

B. P. Cheney and his wife (Julia Arthur) have closed their Summer home at the entrance of Boston Harbor and are now at the Parker House. They are to go across the continent to California a little later in the season.

R. C. Carton's A Clean Slate, which has never been played here, is in rehearsal at the Castle Square.

When Lillian Lawrence started for California quite a party of her admirers at the Castle Square went to the station and her section of the car was filled with choice flowers. After she had started westward it was hinted that she would play another engagement here next Summer. It is to be hoped so.

Thomas Bailey Aldrich, the author, has come back to Boston from York Harbor, Me., so as to attend the rehearsals of his new Judith play which he wrote for Nance O'Neill.

The bank officers assembled to-night for their first rehearsal for their theatricals, although they will not be given at the Tremont until Feb. 6. The comic opera this year is called The Fillibusters and it is the work of J. C. Wilson and William Loraine. Kingsbury and Rork are going to give it professionally later.

Thurlow Berger, of Weather Beaten Benson, filed a petition in bankruptcy last week. His liabilities were \$6271 and the assets were not appreciable. George C. Tyler was in for \$150. The heaviest debts are \$3000 to the Benedict Brothers, New York, and \$1500 to Louis Glapane, Washington, D. C., on notes. The Ottman Lithograph Company, New York, has a bill of \$231 and the Carey Lithograph Company of the same city has one for \$300.

John W. Cowhig, the ticket agent at Young's and Parker's, is another who has gone into bankruptcy, with liabilities of \$3710.69 and assets of \$90.50. The heaviest creditor is J. R. Whipple and Company, \$1500; but John B. Schoeffel of the Tremont has a bill of \$10.50 and there is also \$50 due J. N. Chapelle of Boston for theatre tickets.

An important engagement has been made by the new management of the Castle Square in securing Ben A. Field, who was comedian with Ben Greet's players last season. He has sailed from England and will make his first appearance here 3.

There will be a new paper started in Boston in the course of a few days, and theatrical people will be specially interested in it. Lewis C. Strang, formerly dramatic critic on the Journal, will be the managing editor, while E. A. Perry has resigned his position as press representative at the Tremont to be the dramatic editor. I hear the pleasant news that a full page is to be given to dramatics each day. Meantime the other papers are increasing in their space. The Herald has engaged a woman to come on from New York specially to write a dramatic feature each evening, and the American has two free lances turning out illustrated specials every night.

The Chelsea Academy of Music has completed all the alterations necessary to comply with the new law and has a new curtain, water tank over the stage and has had new exits provided. The place has now received its license for the new season.

The Hub, which has been closed for a long Summer vacation, was reopened last week as a Yiddish theatre and will continue as such. The first play presented under the management of Louis Gottlieb was Yudele. JAY BENTON.

PHILADELPHIA.

Sixteen Theatres Doing Splendid Business—Two More Soon to Open.

(Special to The Mirror.)

PHILADELPHIA, Sept. 26.

Business continues excellent in the Quaker City, but the benefit racket is an important element, as the following attractions are already advertised to appear under this scheme, which has built up a large number of theatregoers—viz., The Two Orphans, Baltha Galland, Louis Mann, Willie Collier, A Little of Everything, Red Feather, Ada Rehan, Cecelia Loftus, Margaret Anglin, as all the attractions booked at the Grand Opera House, Park Theatre, People's, Walnut, and Garrick theatres for the next two months.

Contractors are estimating on the plans for the erection of the Elks' new home at the southeast corner of Arch and Juniper streets, with a frontage of 42.6 feet and 134.6 feet in depth. In the basement there will be swimming pools, billiard rooms and rathskeller; first floor, restaurant, reading and sitting rooms; second floor, assembly hall and lodge rooms; third floor, chambers. A special feature will be a fine roof-garden.

The Chestnut Street Opera House, redecorated and looking very pretty, began the season this evening with A. M. Palmer's The Two Orphans for a two weeks' engagement, and received a royal welcome. It is really a pleasure to witness the revival of this noted play, which attracts a new generation of theatregoers. Fritz Scheff in The Two Roses Oct. 10.

Louis Mann, with The Second Fiddle, is in his second and final week at the Chestnut Street Theatre to fine patronage. William Collier in

The Dictator will follow Oct. 3. A Little of Everything 17, each for two weeks.

Thanks to the enterprise of Henry W. Savage, The Yankee Consul, with Raymond Hitchcock, is a big success and remains this and coming week at the Garrick. The County Chairman Oct. 10.

The Southerners, George W. Lederer's "musical whirlwind," is in its second and last week at the Walnut Street Theatre. It has not attracted very large patronage. Dustin Farnum in The Virginian Oct. 3.

At the Grand Opera House An English Daisy, with Murray and Mack, opened to-night, attracting a crowded house. It is well staged and a pleasing entertainment at popular prices. The Sign of the Cross Oct. 3. Under Southern Skies 10. Ellmore Sisters 17. John and Emma Ray in Down the Pike 24.

Florence Bindley in The Street Singer opened to capacity this evening at the Park Theatre, being a great local favorite and always sure of a welcome. The musical drama is pretty well staged and appeals to the masses. Beauty and the Beast Oct. 3.

The National Theatre presents this week James H. Wallick company in Escaped from the Harem. Lights of Home Oct. 3.

Blaney's Arch Street Theatre opened the week with good business. The Stain of Guilt is the attraction. The Charity Nurse Oct. 3.

Thou Shalt Not Kill, which met with genuine success here earlier in the season, is this week's card at Hart's New Theatre. It has a good cast, headed by Franklin Gale, Edward R. Mawson, and Alyce Keenan. Down by the Sea Oct. 3.

At the People's Theatre The White Tigress of Japan, with Fanny McIntyre in the leading role, offers a week of novelty. This is one of William T. Keogh's latest productions and offers many opportunities for scenic display and excitement. Business is good. Russell Brothers in The Female Detectives Oct. 3.

The Forepaugh Theatre Stock company is giving a creditable representation of Saints and Sinners. Business is uniformly and deservedly large. The Henrietta Oct. 3.

After fourteen years of astonishing and well merited success, this is the final week of B. F. Keith at his Eighth Street house, and the Bijou Stock company appear in A Stranger in a Strange Land in an excellent performance and to excellent patronage. The cast will reopen on Oct. 3 with a German dramatic stock company on the plan of Corried's Irving Place Theatre in New York, with Ludwig Linkerhoff and Elizabeth Bischoff in the leading roles.

Darcy and Speck's Stock company at the Standard Theatre has a dramatic novelty in The Worst Woman in London this week with good prospects. The Little Mother Oct. 3.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged programme to legitimate large business.

Opening yet to come New Girard Avenue Theatre, Oct. 8, with When Johnny Comes Marching Home, Broad Street Theatre, Oct. 10, Viola Allen in A Winter's Tale.

S. FERNBERGER.

ST. LOUIS.

"St. Louis Up Early and Doing Everybody"—Amusements to Capacity.

(Special to The Mirror.)

ST. LOUIS, Sept. 26.

For the three and one-half weeks of September that ended last Saturday the World's Fair may be said to have made its best stride into the good graces of this part of the country. For the readers of THE MIRROR it may be pleasing to know that all the members of the theatrical profession of late have shown a strong disposition to put as much of their leisure time as possible into World's Fair visits. Teadays and Thursdays are their favorite days, and the Pike, Art Hall and the Palaces in the Main Picture, as the centre of the Exposition is called, show the presence of many players. The marvelous dress exhibits in the Varied Industries and other places get much of the attention of the women. The Pike, the greatest rough and ready show place now on earth, has its attractions for the men. Music still holds the masses in the plazas, the French band, as it is popularly called, otherwise the Garde Republicaine Band, of Paris, being simply the unapproachably greater military concert band that has ever been heard on these shores. The leader, Mons. Pares, is reaching out for novelties with the true instinct of a great musician. What he does with his transcriptions of the great operatic themes like Aida, Faust, Le Prophete, and Wagner simply enthralls all listeners. He concludes his programmes with "The Star Spangled Banner," and some in the audience have the good taste to rise and stand uncovered. Thus music in the hands of a master becomes a great force in social education. While each day at the Fair now is some sort of day, but the next day of days will be German Day, for which the German-Americans all over the Union are making ample preparations.

The theatrical season, uninterrupted for the first time in our history, goes bravely on. All the houses are playing constantly to capacity, and at some the gentle practice of buying seats weeks in advance has been revived, thus again revealing our gradual approach to true metropolitan theatrical proportions. This wonderful what a World's Fair will do for a town. I wonder why New York has never tried the experiment. Mother Goose will stay the original limit at the Olympic. Ben Hur starts in Oct. 3. The same set of men who prepared the Olympic stage for Mother Goose took its measure for the chariot race.

At the Century The Sultan of Sulu holds forth once more. Thomas Whiffen, Maude Williams, Flo Irwin, and comical Fred Freer were welcomed like old friends. The house is sold out for the week. Thus we have a stronger sign than S. R. O. in these parts. It's S. O. F. W., which means Sold Out for the Week. Is old St. Louis up and doing these Autumn days, my masters? Yes, up early and doing everybody.

At the Grand Williams and Walker have been packing the house in such fashion as to call down the threat by the fire department to close the place for overcrowding it. No official warning has been given, but a hint conveyed to the management not to go too far on official forbearance.

The moving down town of Hiram Wendelious Hayes and the Delmar Louisiana was, according to the veracious and gentle Hiram, a masterpiece of managerial diplomacy. Everything seems to be in friendly rivalry to make the piece new move a success. The old Music Hall is still a name to conjure with, and the fact that it is soon to be torn down to afford housing for a few volumes of fiction and a set or two of incomplete magazines and a lounging place for those of both sexes who loaf and kill time in the guise of students, appears as an added reason why St. Louisans should attend these farewell performances of the only theatrical piece ever produced in St. Louis and by St. Louisians. Manager Frank Tate, of the Columbia still retains an interest in Music Hall, and the World's Fair hold on the property extends to the big east and west naves, which may also be utilized for stage pieces after the Exposition is over. Louisiana has done well from the start. The papers have been printing stories to the effect that the management has negotiated with Lillian Russell, with the expectation of bringing her here for two or three weeks. Telegrams were exchanged all last week, but this morning the fact finally developed that Lillian's contract with the Schuberts is a bar to her coming.

The Odeon is putting on a good attraction with its Louisiana version. Boloxy Kralffy has discarded the Blue Grotto, but still retains "Star of My Life," with organ and trumpet accompaniment, for out-of-town consumption, changes his ballet movements frequently, and Chevalier Di Gogorza, the composer, a somewhat dreamy nature, has got into the swing of the ballet numbers, and these now cross the stage more feathery than of yore. The location of the bill. No place in St. Louis is better located for constantly profitable business, and this fact is so patent that another first class theatre—and

THE GREATER BLACK PATTI TROUBADOURS

CLEAN SWEEP

BREAKING ALL RECORDS AT CRAWFORD'S THEATRE, ST. LOUIS

\$2,000 Gross Receipts, Sunday 25. The entire house sold out for the balance of the week. THE WORLD'S FAIR CITY'S GLORIOUS tribute to the BEST COLORED SHOW ON EARTH.

NOW EN ROUTE TO THE PACIFIC COAST, MEXICO, SOUTH AMERICA and CUBA.

VOELCKEL and NOLAN, Management.

one that is not a remodeled music hall—will be before long grace the city's finest north and south thoroughfare. I hear that the Choral-Symphony Society is making efforts to clear its indebtedness of last year and hopes again to secure the services of Director Alfred Ernst, who does not particularly relish the salary-cutting tendency of the present management of the society. Both this organization and the Apollo Club, the best club of its kind in the country, under the direction of Charles Galloway, the eminent organist of the World's Fair, have dates at the Odeon this season, and these will necessarily somewhat conflict with regular theatrical bookings. Besides, the house cannot afford to pass up the many concert engagements by European celebrities that are sure to be offered. But so long as Bolossy and his people keep up the present gait there is little chance for even a thought of a change. Fred. V. Bowers, Mason Slade, the Pony Ballet and Mlle. Le Touche's nightly ascent to the ceiling in the radium dance are the prime features this week.

Laura Bennett is in her favorite role of the old negro mammy at Haylin's this week. Her play, "On the Suwannee River," pleased a large audience on the Sunday opening matinee and this evening another big house is in evidence. Sissieretta Jones and her big company are at the Crawford. Between "On the Suwannee River," Williams and Walker and the Black Patti Troubadours, the colored population will have its hands full letting go of its loose change, and no mistake, sah.

Blanche Bates in the Darling of the Gods is playing to automatically filled houses at the Imperial.

I learn that for his engagement in St. Louis Richard Mansfield will play Ivan the Terrible. Richard is always welcome here. We have forgotten the afternoon when in response to vociferous applause he came before the curtain of the then Hagan, now the Imperial, and told us in accented enunciation that we did not appreciate him and that the only reason he played here was to get back some of the money he lost among us. That day has come, Richard—likewise the dollars.

J. A. NORTON.

WASHINGTON.

Excellent Business for Good Productions—News of the Theatres.

(Special to The Mirror.)

WASHINGTON, Sept. 26.

Fay Templeton and Peter F. Dalley are the stars of A Little of Everything that commenced a week's engagement at the New National Theatre to-night. Clever associates are Lee Harrison, Joseph Sparks, George Schiller, Nell McNeill, Carl Kahn, Victor Bozardt, Adelaide Sharpe, Susie Fisher, Charlotte Leslay, and Elphie Snowden. Fritz Scheff, in The Two Roses, follows.

Eva Tanguay, in The Sambo Girl, made a hit on her appearance at the Columbia Theatre. An excellent support comprised Melville S. Collins, Harry Short, Arthur O'Keefe, Frank Hall, Charles Jones, Harry Lane, George Haynes, Otto Von Grable, Ethel Morton, Florence Morrison, and Hilda Hollis. The chorus is an attractive feature. Next week, Mrs. Patrick Campbell in The Sorceress.

The Great Lafayette Show, pleasing by its varied array of excellently presented novelties, is witnessed by an audience that crowds the Lafayette Square Opera House to-night. Lafayette's masterpiece is a spectacular scenic extravaganza, The Pearl of Bhutan. Next week's announcement is Harry Beresford in Our New Man.

When Women Love is the melodramatic attraction at the Academy of Music, commencing the week to a large house. The play is well staged and presented by a competent company that includes Ruth Macaulay, Louise Mitchell, Pauline Sackett, Grace Covert, Helen Kirby, Little Lillian Kirby, Rose Corley, Lew A. Warner, Harry J. Pierson, George Sinclair, William Vaughan, John McVey, William Kelley, John Lane Connor, and David Walters. Child Slaves of New York is the underline.

The concert by Creature and his Italian band at the Columbia Theatre Sunday night drew a capacity audience. Madame Barilli, soprano, was the soloist.

The Gentry Brothers Trained Animal Shows exhibited here during the week. Friday afternoon, through the kindness of F. H. Gentry, the children of the several orphan asylums attended by invitation.

Frank C. Bangs, the veteran actor, while here last week with The Eternal City, visited Alexandria, Va., and had a photograph taken of the house in that city in which he was born seventy-two years ago. Mr. Bangs made his first appearance on the stage in Washington at the National Theatre in 1852.

JOHN T. WARNE.

PITTSBURGH.

Stock Company in The Professor's Love Story—New and Old Melodramas—Notes.

(Special to The Mirror.)

PITTSBURGH, Sept. 26.

At the Empire to-night On the Bridge at Mid-night is seen for the first time in this city. George Kilmit and Alma Hearn head a capable company. The Flaming Arrow next week.

The Runaways was presented to-night before a large audience at the Duquesne Theatre, and was well received. It is the first time it has visited this city. Arthur Dunn heads the large company. Next week Johnny and Emma Ray will be seen in Down the Pike.

The Harry Davis Stock company gave a delightful performance of The Professor's Love Story this afternoon at the Avenue. William Courtney and Jane Kenmark played the leading roles creditably, while the others of the company were well cast. The Cavalier is the underline for next week.

The patrons of the Bijou were well pleased with Hearts Adrift to-day at this house. E. L. Snader plays the role of the detective, is supported by a good company, and the play is well mounted. Business was very large, as usual. More To Be Fitted Than Scorned next week.

At the Nixon, Fritz Scheff in The Two Roses is this week's attraction, to be followed by The Sultan of Sulu, Marlowe and Sothorn, and The Two Orphans.

At almost every performance last week of Buster Brown at the Duquesne Theatre many people were unable to get into this popular playhouse. It certainly was a winner!

In the Music Hall at the Exposition this week The Boys' New York Symphony Orchestra is the attraction.

Douglas Clarke McCur, a well known local newspaper man, joins H. B. Marks' Out of the Fold company this week at Saginaw, Mich., as press representative.

In the cast of The Two Orphans, which will

be seen at the Nixon Oct. 17, are three former members of the stock company at the Grand here—Sarah Truax, William Beach and Thomas Meighan.

During Charles Hawtrey's engagement at the Grand a few weeks ago Manager Harry Davis made arrangements with him for a special production by the stock company at the Avenue of A Message from Mars.

M. F. Morton, a former Pittsburgher, was in this city last week looking after the interests of Spencer and Aborn. ALBERT S. L. HEWES.

CINCINNATI.

Hopper in Wang—The Stock Company Opens—Melodrama.

(Special to The Mirror.)

CINCINNATI, Sept. 26.

De Wolf Hopper appeared at the Grand to-night before a large audience in Wang. The old opera went as merrily as formerly. Marguerite Clark, as Mataya, was one of the hits of the performance. The other important roles were well handled by Frank Belcher, F. A. Bishop, Frank Casey, Ada Deaves, and Sabry D'Orsell.

Way Down East follows. The most interesting event of yesterday was the inauguration of the Forepaugh Stock company at Robinson's in When Knighthood Was in Flower, which was played with notable smoothness and finish. The second week's bill will be The Cowboy and the Lady.

The Rays, after a season in vaudeville, are back on the farce-comedy stage, and presented their new offering, Down the Pike, at the Walnut yesterday to audiences remarkable for size and enthusiasm. Prominent in the supporting company are Phil and Nettie Peters, Sophie Burnham, Wilber Held, Harry First, Jessie Chapman, and T. J. Leo.

Charles E. Blaney's new melodrama, The Curse of Drink, is at Heuck's. Two large audiences thoroughly enjoyed it yesterday.

The Lyceum has a time tried favorite in Over Niagara Falls. This Rowland and Clifford production has been seen here a number of times and always draws well.

The Heuck's Opera House company brought suit this week in the Common Pleas Court for a return of the money paid on account of the purchase of the ground for its new theatre on Vine Street opposite the Grand. It is alleged that the owners of some of the tracts wanted would not give a good title, and hence the company wants its interest money returned. In some quarters this is taken to mean that the new theatre will not be built, but no positive announcement has been made.

H. A. SUTTON.

BALTIMORE.

The Maid and the Mummy, The Fortune Teller and Other Offerings.

(Special to The Mirror.)

BALTIMORE, Sept. 26.

Ford's Grand Opera House opened this evening with The Maid and the Mummy. In the cast are Richard Carroll, Edward Garvie, Louis Wesley, George Beane, Edward Groh, Annie Yeamans, May Holey, Adele Rowland, Janet Priest, and Madge Vincent. The next attraction will be Louis Mann in The Second Fiddle.

The opening at the Academy of Music this evening marks the final week of popular price opera by the Nixon and Zimmerman Opera company. This evening The Fortune Teller is sung. Some of those playing are Elsie Janis, Irma and Musette, Grace Hazard, May Emory, Herbert Sallinger, Phil Branson, Herman Hirschberg, Grafton Baker, Edward S. Metcalf and others. Oct. 3 The Southerners will be given.

The De Witt Company of Players opened the season at Chase's to-night with a presentation of Mrs. Dane's Defense. Robert T. Haines plays the role of Sir Daniel Cartaret, and Adelaide Kelm, the leading woman for this season, appears as Mrs. Dane. Some of the others in the cast are Helene Lackaye, Harry Burkhardt, Florence Nash, John Waldron, Louis Albion, Percy Winter, Philip Sheffield, Lizzie Goode, John Fisher, and Gerald Griffin, who give strong support. Soldiers of Fortune next.

The attraction at the New Auditorium is King Dodo. Next attraction, The Great Lafayette.

The Charity Nurse, by Thomas Oakley, is presented this week at the Holiday Street Theatre. Next week, Only a Shop Girl.

Child Slaves of New York is presented this evening at Blaney's Theatre as the first attraction. In the company are Will H. Vedder, Harry Lavane, Harry Tinson, J. Denton Vane, David Bagnell, George Davenport, Mabel Florence, Helen Fiske, Beatrice Thorn, Maude Murray, and Madelein Murray. Next week, Why He Divorced Her.

HAROLD RUTLEDGE.

CUES.

Mrs. Katherine C. Fay and her daughter, Irene Ackerman, have returned to town.

Little Francis McGrath, of the Peddler company, was given a diamond necklace during the company's engagement at Norfolk, Va.

Giles Shine and Forrest Robinson have been invited to attend the launching of the Connecticut.

Charles Warner will return to New York to play a prominent part when The Chevalier is produced.

Trollus and Cressida has been given at the Deutsche Theatre, Berlin, by Paul Lindau, in as nearly its original Shakespearean form as possible.

A Celestial Maiden, a Chinese play by Charles Ulrich, will be produced by the Tannhouser stock company in Milwaukee, Wis., in November.

Otis Skinner was to produce The Harvester at the Lyric Theatre Oct. 10, but the managers of Taps are trying to secure the time he engaged.

Mrs. Patrick Campbell and her company have begun rehearsals of The Sorceress at the Herald Square Theatre.

The Earl of Yarmouth again showed his interest in things dramatic by playing last Monday in Captain Marshall's The Shades of Night and a farce, Crazy. The entertainment was given to purchase a new organ for the parish church at Little Marlow.

Professor Horatio W. Parker, of Yale, has been engaged to write the incidental music for Margaret Anglin's new play, The Eternal Feminine.

Maxine Elliott has sailed from England to begin rehearsals of Her Own Way, which will begin a road season in October.

Moseley's Boston Ideal Opera closed in Morgan City, La., the week of Sept. 11.

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AT THE THEATRES

To be reviewed in THE MIRROR next week:
 THE MUSIC MASTER.....Belasco
 HOW HE LIED TO HER HUSBAND.....Berkeley Lyceum
 A MAD MARRIAGE.....American
 A TEXAS RANGER.....Fourteenth Street
 THE WEST POINT CADET.....Princess

Criterion—Business is Business.

Play in three acts by Octave Mirbeau; translated into the English by Robert Hichens. Produced Sept. 19.

Isidore Lechat.....William H. Crane
 Xavier Lechat.....Joseph Wheelock, Jr.
 Phinck.....George Backus
 Grugg.....Sheridan Block
 Lucien Garraud.....Walter Hale
 Marquis de Porcellet.....Harry Saint Maur
 Vicomte de la Fontenelle.....Robert Paton Gibbs
 Head Gardener.....Guy Nichols
 A Retired Captain.....George F. De Vore
 The Magistrate.....Harry Gwynette
 The Doctor.....Frederick Maynard
 The Tax Collector.....R. S. Fife
 Jean.....W. H. Dupon
 Gardener's Boy.....Gabriel Ravenelle
 Madame Isidore Lechat.....Harriet Otis Dellenbaugh
 Germaine Lechat.....Katherine Grey
 Julie.....Emma Field
 The Magistrate's Wife.....Isabel Garson
 The Doctor's Wife.....Madeleine Rives
 The Tax Collector's Wife.....Josephine Mack

At the Criterion Theatre last Monday evening William H. Crane and his supporting company presented, for the first time in America, *Business is Business*—which is an English version by Robert Hichens of Octave Mirbeau's play entitled *Les Affaires sont les Affaires*. In the original French the play attained great success at the Comedie Francaise, and, translated into various tongues, it won equal favor in almost all of the Continental capitals. The New York first-night audience found in it the same impressive quality that had been discovered by European audiences. Its power was felt and was thoroughly appreciated by the discerning. But whether or not the play will here engage the popular fancy remains to be seen. The sole reason for the doubt is that the average New York playgoer refuses to think while in the theatre. There is food for thought in *Business is Business*. That fact has made it successful abroad—and that fact may prove its ruin in America.

The play presents simply a portrait of a very rich man of the period. The type belongs to the time, not to any particular country; and this explains the popularity of *Business is Business* in various communities. The modern millionaire—a citizen of nowhere and the curse of everywhere—is here held up to view in all of his ugliness. Some hundreds of New Yorkers might profit by a personal consideration of the play—but, unhappily, the very men to whom it might prove a lesson prefer to patronize the productions in which the "show girl" dominates.

The chief character of the play, the figure that stands out on the dramatist's canvas to the practical extinction of the other figures, is one Isidore Lechat, a man born in poverty who has won his way by fair means and foul to a position in the first rank of French financiers. He has robbed his friends, despoiled his enemies, tricked the rich and oppressed the poor, served a term in prison for his acts, and, when the play begins, is in possession of an enormous fortune—which he is constantly scheming to increase—and is the master of the splendid estate of Vauverdu, a short distance outside of Paris. In the magnificent chateau he dwells with his wife—a simple woman, made miserable by her gorgeous surroundings—and his daughter Germaine, who has had sufficient education to loathe her father's vulgarity, and is sufficiently large of heart to deplore his villainous methods of money-getting. The son of the family, Xavier, lives in Paris and squanders money among dissolute women and well-born youths—thus winning the admiration of his father.

The entire action of the play takes place at the chateau. The first act, in the gardens, is given over to the introduction and careful classification of the characters; to the revelation of the fact that Germaine is in love with and is loved by Lucien Garraud, a chemist in the employ of Lechat, and to the preliminary explanation of a new business enterprise in which two "promoters," Phinck and Grugg, hope to engage the interest of the master financier. The second act, in the drawing room of the chateau, continues the revelation of the character of Lechat, by means of a score of small incidents, and carries forward the love theme between Germaine and Garraud. The third act, in Lechat's private room in the chateau, brings the only scenes of real dramatic strength in the play. Lechat, eager to increase his estate and to gain mastery over an aristocrat, the Marquis de Porcellet, who is indebted to him for large sums, seeks to marry his daughter, Germaine, to the son of the Marquis. He suggests to the Marquis that if the marriage is brought about he will release him from his debt. If not he will immediately foreclose on the magnificent Porcellet estate. The nobleman is forced, after much hesitation, to agree to the plan, but when it is broached to Germaine she refuses to be the subject of barter and declares that she has a lover, in the person of Garraud. This declaration so enrages the father that he attacks her with brutal violence and finally drives her from the house. With this disappointment fresh upon him he receives news that his son has been killed in a motor car accident. For a moment the stern man of business breaks down. The two promoters, keen to take advantage of his temporary weakness, urge him to sign contracts, to their advantage, which they have prepared. Instantly Lechat sees the ruse and, though almost overwhelmed with grief, he dictates new contracts, which he forces them to sign. Then, triumphant in business, but in agony of soul, he goes to look upon the body of his dead son.

In concluding his grim story the dramatist has been original and most impressive. Lechat is not shorn of his wealth and power, nor is he frightened—like old Scrooge—into a determination to mend his ways. The death of his son softened him only for the moment. The tragedy was in no way due to his dishonest acts—therefore he has no reason for remorse. The horror of the thing is that he will continue on in his money-getting course, more cruel, doubtless, than ever before, and never realizing himself how he has killed and will continue to kill his every opportunity to real happiness.

Mr. Crane's impersonation of Lechat marked a wide departure from his former line of work, and deserved, therefore, the very close attention with which it was received by the audience. At the very outset the spectator was inclined to look upon Lechat as merely Mr. Crane in a new make-up—and thus the actor paid the price of long-continued success in what have come to be called "Crane parts." But presently it was apparent that Mr. Crane's characterization was much more than skin deep. He evidenced careful study and deep appreciation of the role, and he made it very human and very powerful. The figure gradually grew until it filled the eye, and it lingers in the mind as a sharp, clear-cut and masterful figure, not soon to be forgotten.

Katherine Grey played Germaine most intelligently and with as much charm as the role permitted. While Germaine is representative of good as opposed to evil in the play, the character is not a sympathetic one. Miss Grey is to be credited with having been true to the role, even when by so doing she sacrificed her personal attractiveness. Harriet Otis Dellenbaugh was an excellent Madame Lechat in appearance, in speech and in manner.

Walter Hale played Lucien Garraud in admirable fashion. The part offered few opportunities for anything beyond conventional work. Joseph Wheelock, Jr., as Xavier Lechat, presented an excellent picture of a fashionable fool suffering from ennui. George Backus and Sheridan Block as the two schemers, Phinck and Grugg, gave carefully wrought and artistic im-

personations. Harry Saint Maur was especially worthy of praise as the Marquis de Porcellet, and Robert Paton Gibbs gave a very striking character impersonation as the Vicomte de la Fontenelle. The minor parts were acceptably played; the mounting was handsome, and the stage management of William Seymour was above reproach.

Garden—The College Widow.

Farce in four acts, by George Ade. Produced Sept. 20.

Billy Bolton.....Frederick Truesdell
 Peter Witherspoon.....George E. Bryant
 Hiram Bolton.....Edwin Holt
 Matty McGowan.....Dan Collyer
 Hon. Elam Hicks.....Stephen Maley
 "Bub" Hicks.....Frederick Burton
 Jack Larrabee.....Edgar I. Davenport
 Copernicus Talbot.....J. Beresford Hollis
 Silent.....Murphy.....Thomas Delmar
 Tom Pearson.....Robert Mackaye
 The Town Marshal.....E. Y. Backus
 Ollie Mitchell.....Douglas J. Wood
 Dick McMillan.....George F. Donarrest
 Jimmy Hopper.....John E. Chapman
 Jane Witherspoon.....Dorothy Tennant
 Bessie Tanner.....Amy Ricard
 Flora Wiggins.....Gertrude Quinlan
 Mrs. Primley Dalzelle.....Mary McGregor
 Luella Chubb.....Belle Nelson
 Cora Jenks.....Lucy Cabean
 Bertha Tyson.....Sally Cameron
 Sally Cameron.....George Cross
 Ruth Alken.....Florence Cameron
 Josephine Barclay.....Grace Quackenbush

H. W. Savage began his lease of the Garden Theatre Sept. 20, with *The College Widow*, and a patriotic speech, in which he promised that the house will be devoted to American plays, written by American playwrights and put on by American stage-managers. That the growing sentiment for a national theatre is more than talk is shown by the crowded houses which have flocked to seats which were so drearily vacant before the importation of English imitations of French emptyings.

Those who have watched with growing enthusiasm his broadening advance were delighted that George Ade was the one chosen to lift the curtain on what will be an important page of theatrical history if Mr. Savage keeps his promises. Those nine long years of plodding newspaper apprenticeship prepared Ade to carry the banner first raised by Hoyt. There are two moments in the present play, when a student shows he is a man and the crowd like the serious and son, that lead the watchers of the coming ones to believe Ade will yet write a fine play when he has acquired technique.

Even had the plot not been given in *THE MIRROR* of Sept. 17, it is hardly of sufficient importance to take space. *The College Widow* is merely a string of character sketches that make a farce with choruses; an entertainment, not a play, but such an entertainment, shows the lack of conviction in English Sentiment and women are understood as little by Ade as is proper stage methods. All interest is lost in the story at the end of the second act, and the audience only sits longer because they have begun to love the characters. Here lies the secret of Ade's success. You feel the human heart throbbing behind the laughs, and he appeals by keen insight in presenting what we all know: exaggerated, it is true, to the point of the absurd, but with born memory like the serious and son, that lead the watchers of the coming ones to believe Ade will yet write a fine play when he has acquired technique.

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In a success made by character drawing there are many individual hits. Frederick Truesdell was strong as the youthful lover and envied half-back, Billy Bolton. George E. Bryant gave the right touch to the unctuous college president, Peter Witherspoon. Edwin Holt, late of the Murray Hill Stock company, gave the Captain of Industry, Hiram Bolton, with such quiet power that one quite beley of the actor's private car waiting. Dan Collyer was the trainer, met McGowan, formerly a prize fighter, to the life. Stephen Maley was not the hit as the State Senator, the Honorable Elam Hicks, that Frederick Burton was, as his son, "Bub" Hicks, the gawky, home-sick boy who becomes the college sport. Edgar I. Davenport played the graduate returned to coach, for all there was in it. J. Beresford Hollis, in a private secretary make-up, made a dining triumph as the tutor, Thomas Delmar, as the football recruit, taken from a foundry to study art, was a delight, especially at the faculty reception, in a borrowed dress suit and too tight shoes. E. Y. Backus made the most of a bit.

Dorothy Tennant, as the College Widow, was the heartless, selfish, scheming flirt to such coarse reality one did not wonder at her sitting on all the tables at an evening reception. Amy Ricard made a life-like copy of the athletic girl, Bessie Tanner. Gertrude Quinlan, one of the great hits as Flora Wiggins, the haughty daughter of a college boarding-house mistress, who has to dun students for back board. Lida McMillan played an unnatural part of the college chaperone, Mrs. Primley Dalzelle, with such dash and charm she seemed natural. Students and town girls were handled so well it almost seemed natural for them to be where effective situations forced their presence.

Garrick—The Coronet of the Duchess.

Play in four acts by Clyde Fitch. Produced Sept. 21.

Mrs. Hampton.....Mrs. Hone
 Millicent Hampton.....Clara Bloodgood
 Mrs. Stafford.....Mrs. Thomas Whitfin
 Green.....Zelda Sears
 Laura Burrell.....George Mendum
 Dowager Duchess of Sundun.....Katharine Stewart
 Lady Hilda.....Elizabeth Emmett
 Lady Dardale.....Florida Peir
 Honorable Nora Cholmondeley.....Elsa Garrett
 Pussy Hawkins.....Katherine Bell
 Violette Gootes.....William Courtleigh
 Jim Burrell.....William H. Tooker
 Mr. Hamlyn.....Frederick E. Beane
 Jake Wheeler.....Ernest Lawford
 Lord Hecchyby.....Frank De Kum
 Mr. Witherby.....Edmund Hozan
 Mr. Mecke.....Frederick E. Beane
 Footman.....James E. Cooley
 Servant.....Lou W. Carter

The first Clyde Fitch play of the season, *The Coronet of the Duchess*, was produced at the Garrick Theatre last Wednesday evening. The playhouse was crowded with representatives of polite society and the play was received with the attention and civility that are invariably accorded to the works of Mr. Fitch on opening nights. There was not a great deal of enthusiasm displayed—simply because the drama did not warrant it.

The Coronet of the Duchess is clearly a descendant of *The Climbers*. *The Girl with the Green Eyes*, and *Her Own Way*, but it does not great credit to its illustrious ancestors. The family blood seems to have run thin. Mr. Fitch has devoted himself overlong to the business of presenting folk of fashion on the stage, and now in order to make his characters entertaining to himself he must needs, apparently, exaggerate them almost to the point of caricature. Exactly as Charles Dana Gibson gradually increased the height of his ideal American girl until she is now a ridiculous giantess; exactly as the late Bret Harte gradually added to the brilliancy of his Western "local color" until in his later stories, so has Mr. Fitch gradually lost his ac-

curacy in creating society types through long consideration of them. *The Coronet of the Duchess* the vulgarisms are several degrees too vulgar, the cad is too caddish by half, and the other characters are, in the same proportion, too good or too bad, too clever or too silly. Mr. Fitch has become somewhat of a specialist—and, like all specialists, he has lost, to an extent, the sense of proportion.

The story of *The Coronet of the Duchess* brings forward again the contrast between American and English ideas and ideals in relation to marriage, and in a measure it has to do with the matter of divorce. On the stage and in the pages of fiction these subjects have been threshed over time and again, to no particular purpose. Mr. Fitch has brought the subjects up, or down, to date, and he has done no more. He has thrown no new light on the questions that he has chosen to discuss. The international marriage, as an institution, is in exactly the same position, for better or for worse, as it was before *The Coronet of the Duchess* came on the stage. The divorce laws are as well or as ill founded as ever they were. As a problem drama the play is profitless. As a picture of life it is sadly out of drawing.

The theme of the story is that a rich American girl marries an English duke, and after discovering that he is untrue to her, buys the privilege of securing a divorce from him, with the intention of marrying an American suitor as soon as she is released from her bonds. The first act takes place in the library of the home of the Hamptons in New York, where Millicent Hampton, the heroine, becomes betrothed to the young Duke of Sundun, thereby crushing the hopes of Jim Burrell, an American lawyer, who is deeply in love with her. The second act, eighteen months later, finds Millicent the Duchess of Sundun and very unhappy because of the negligence of Queen's in London, where a charity bazaar is being held. Millicent is in charge of the jewelry booth, and through a coincidence in the matter of a pearl necklace she discovers that the Duke is supporting a mistress—Pussy Hawkins, manicure—and is giving to that beautiful but shameless person the love that she herself craves. The third act occurs in a room in the Duke's house later in the same day. Millicent charges the Duke with his wrongdoing, and he, far from being penitent, asks his wife for a large sum of money to pay over to the extravagant Pussy. This brings about a quarrelsome scene between the Duke and the Duchess—arrayed in their court costumes—and Jim Burrell is brought forward as the champion of the lady. Millicent decides that a divorce is inevitable, but she presently is made acquainted with the difficulties of the English law in that matter, and she is forced to plead with her husband to grant her release.

In the fourth act a family council takes place, in the same room, between the Duke and his people and the Duchess and her people. There is a great clash between American and English ideas of the duties of a husband and the wisdom or wickedness of divorce. The English representatives fight the divorce proposition bitterly—until they hear the clink of coin. Then, when it is agreed that the Duke may retain the marriage settlement and will receive, to boot, a large sum of money for the release of his wife, he and his mother promptly and scrupulously and their family pride and promptly consent to the divorce proceedings. It is made clear that Millicent will marry Jim at the earliest moment that the law allows.

Mrs. Bloodgood proved herself a capital comedienne in *The Climbers*, and in *The Girl with the Green Eyes* she presented an excellent portrait of an unpleasant type of American women. But the role of Millicent in the present play is at once too light and too heavy for her. She was not sufficiently girlish and enthusiastic in the earlier scenes, and she was not strong enough emotionally in the later scenes. She was natural and at all times earnest, but she did not reach the possibilities of the character in either its light or shade.

William Courtleigh as Jim Burrell and Ernest Lawford as the Duke presented finely contrasting types. Mr. Courtleigh was a very manly, robust, genuine American of rather crude, but honest manner. Mr. Lawford was at once an agreeable and a despicable British nobleman. Both players were handicapped by the unreality of their characters. Both played with skill and excellent dramatic effect. Austin Webb was an admirable Jake Wheeler, a whole-souled American far more crude than Jim Burrell.

George Mendum, whose success of last season as the vulgar shop girl in *Glad of It* is well remembered, gave another and an equally good characterization of a similar type in the role of Laura Burrell. Zelda Sears was a capital Green, an American maid-servant plunged suddenly into the intricacies of English life. Her severe manner and speech were delightfully comic and true to the role. Mrs. Thomas Whitfin as Mrs. Stafford, Millicent's aunt, was, of course, very artistic, very human, and very sympathetic. Mrs. Hone played Mrs. Hampton in distinguished, graceful fashion, and Katherine Stewart was an excellent Dowager Duchess of Sundun. The other roles were in good hands, the mounting was sufficiently handsome, and Mr. Fitch's stage direction was, as always, admirable.

Bijou—Mr. Wix of Wickham.

Musical comedy in two acts. Book by Herbert Darnley and John H. Wagner. Music by Herbert Darnley. George Everard and Jerome D. Kern. Produced Sept. 19.

Wilfred Wix.....Harry Corson Clarke
 Tom Howard.....David Lythgow
 John Smith, B.....Julius D. Kington
 Duke of Tadmister.....Sydney De Grey
 Shamus O'Scott.....Frank Lalor
 Mr. Banks, M.P.....Arthur Wooley
 Mr. Potter.....Douglas Flint
 Mr. Dodd.....Andrew O'Neill
 Mr. Jinks.....Fred Waters
 Drinkwater.....Milt Pollock
 Lady Betty.....Thelma Fair
 Maude Benton.....Alice Maude Benton
 Madame Marie.....Laura Guerite
 Mrs. O'Scott.....Catherine J. Hayes
 Susan Fyfe.....Frances Wilson
 Tottie Travers.....Cecile Mayer
 The Frolicsome Kangaroo.....David Abraham

The Bijou Theatre opened for the season last Monday night with the first presentation in New York of a musical comedy entitled *Mr. Wix of Wickham*. The piece was built in England by a corps of lyrical and musical workmen, and was launched in America by Edward E. Rice. The audience was very large when the curtain rose, of fair size at the beginning of the second act, and comparatively small when the finale dimitted, however, and it boomed out with suspicious regularity and vigor after every musical number up to the very last. Many bouquets of great splendor were passed over the footlights. Altogether it was a true E. E. Rice opening night—in all matters except the piece itself.

Mr. Wix of Wickham is a dreary affair. According to the programme, the book and music were written by Herbert Darnley; additional musical numbers were supplied by George Everard and Jerome D. Kern, and a readaptation was made by John H. Wagner, who also contributed many new lyrics. Just what the career of this "latest English musical comedy" was before it arrived in America is a mystery. It must have had a career of some sort, since it has been adapted and readapted. Surely its last state is worse than its first. At some time in its history it must have possessed a quality—now submerged—that was sufficiently alluring to attract the attention of the rewriters and the producing manager. As it stands it is a ramshackle vehicle, worthy of consideration only because it served to bear two most worthy players—Harry Corson Clarke and Thelma Fair—from the wilderness of out-of-town to Broadway.

The scenes of the play are laid in Coddletown, Australia. The first act takes place in a general store owned by one Madame Marie and managed by Wilfred Wix, late of Wickham, England. To this establishment comes Lady Betty Womanhurst, who has run away from home to escape a distasteful marriage, and, hiding her identity, secures employment as a shop girl. Tom Howard, an extremely wealthy young Colonial, meets the heroine, not knowing her real station,

and gains her promise to marry him. Meanwhile the Duke of Tadmister—Lady Betty's father—is scouring Australia, with the assistance of a detective, Shamus O'Scott, for both his daughter and a long lost nephew who is heir to his estate. Mr. Wix is lured into the belief that he is the missing heir by a crowd of practical jokers, and for a brief period he tastes the delights of great expectations. The second act takes place in the camp of the Coddletown Guards, outside of the village. The Duke of Tadmister appears and presently straightens out all complications by discovering that Tom Howard is his nephew and heir, and may therefore marry Lady Betty. In Madame Marie the duke finds a former sweetheart, and Mr. Wix is left, presumably, to return to his not unhappy station in life with a bride of his own caste. The story is told without humor, and the music is, for the most part, reminiscent and commonplace.

Harry Corson Clarke, weighted heavily with the dullness of the title-role, succeeded, by sheer force of personality and art, in making the character amusing. His by-play and business, particularly in his songs, "One Thing Different," "Waiting for You," and "Sergeant Wix," were delightful. His smile was a perpetual joy. He worked like a Trojan, and proved himself, despite his handicap, a musical comedy comedian of the first rank.

Thelma Fair, as Lady Betty, was charming in appearance, natural and girlish in manner, and she sang splendidly. Her voice was, indeed, a surprise and a delight to patrons of musical comedy in this our town. Seldom are real, well-schooled voices permitted on the musical comedy stage, and the sweet voice of Miss Fair was therefore doubly welcome.

Frank Lalor played the role of Shamus O'Scott with admirable comedy. His facial expressions and bits of character business were delightful. He, with Catherine J. Hayes, in the character of Mrs. O'Scott, made one of the few hits of the evening in their duet entitled "Googy-oo." Miss Hayes won the affections of the audience at once by her good-natured smile.

David Lythgow was a handsome Tom Howard—of the conventional musical comedy type—and he sang very well indeed. Julian Dalton Eltinge, as John Smith, did a female impersonation that won favor; Sydney De Grey was a capital Duke of Tadmister, and Arthur Wooley, Douglas Flint, and Andrew O'Neill were humorous as the book permitted in the roles of three important and pompous citizens of Coddletown.

Laura Guerite played Madame Marie in a sprightly fashion that pleased the audience, and Alice Maude Poole was a pert and pretty Maude Benton, companion to Lady Betty.

The chorus sang lustily, and some of the concerted numbers were really very well done indeed. The stage management, of Tom Ricketts was good, though the small size of the Bijou stage prevented any particular success in the matter of groupings and dances. The mounting was ordinary.

Majestic—The Isle of Spice.

A new version of *The Isle of Spice*, written by Frederic Ranken, was presented for the first time last Monday night at the Majestic Theatre, where the piece, in its original form, had been running since Aug. 3. Five men were concerned in the making of the musical comedy, it stood when first seen here. Allen Lowe and George E. Stoddard wrote the book and lyrics; Paul Schindler and Ben Jerome composed the music, and Gus Sohler devised the dances, poses and ensemble pictures. Possibly it was a case of too many cooks. At any rate, the musical meal provided was not arranged according to the best manner—though many of the dishes were in themselves palatable.

Mr. Ranken, through adding another to the corps of cooks, brought a fresh view to the situation, and by rearrangement as much as by the revision of dialogue, he has succeeded in making *The Isle of Spice* a lucid, compact, workmanlike musical comedy. The present version is in two acts instead of three, as formerly, and the plot is now clearly set forth, and is strong enough to carry the burden of songs and comic incidents. The advertisement has disappeared, and in its stead are genuine and welcome jests. Altogether, the piece is most decidedly better in its last state than in its first. It should, and doubtless will, win wide popular favor.

Nearly all the important roles are in the same hands as before. Chief among the players are Alexander Clarke, George Fiske, Herbert Cawthorne, Gilbert Gregory, Agnes Cain Brown, Susie Forrester, and Leslie Leigh. The mounting is artistic and beautiful, and the particularly pretty, and clever chorus has lost none of its enthusiasm.

Berkeley Lyceum—Candida.

A fashionable audience gave *Candida* a hearty welcome on her return to the theatre which has been not only rechristened in her absence, but also given a new dress. This clever play and Mr. Daly's work, were thoroughly reviewed in *THE MIRROR* at the time of its first presentation. The company is nearly the same as before. Time has mellowed, not roughened their work. Dodson Mitchell plays well the part of the oratorical rector of St. Dominic's. Herbert Carr is again excellent as the vulgarian father of *Candida*. Louise Closser is so good as the sour typist she seems pickled in vinegar. Dorothy Donnelly is especially good in her one great scene. Arnold Daly, as the sickly poet, is as fine as the unreal play allows. Thomas Thorne, the new member of the cast, does fairly good work as the associate of the poet. How He Lied to Her Husband and *The Man of Destiny* are announced as the next in the Shaw series.

Star—The Lighthouse by the Sea.

The Lighthouse by the Sea, presented by Vance and Sullivan's company, drew a succession of crowded houses last week. The company this season is especially good, and the many strong scenes were splendidly acted. Jack Dunn, as Paul Clifford, the young pilot, looked the part to perfection, and acted with a sincerity and feeling worthy of high praise. His lines with a thorough appreciation of the values, and was the robust, hearty, seafaring man to the life. No less successful was Arnold Reeves as Joe Daggett, the villain of the play, who displayed uncommon talent in the several strong scenes in which he took part. By his virile acting he carried conviction to his hearers, and made his character stand out very clearly. Mildred Flora scored a hit with her quaint character work as Minty Snack. Wilhelma Frances, Eliza Mason, Harry B. Bradley, Lem C. Reeves, and Thomas F. Donnelly were excellent, and Louis Haines made a hit as the lazy country boy. This week's attraction is *Wedded and Parted*.

West End—When Johnny Comes Marching Home.

When Johnny Comes Marching Home opened a week's engagement at the West End Theatre last night. This piece is in its third season, and seems to be a prime attraction this year for the popular price theatres. The company includes Mr. T. Carleton, Alfred Ely, Maurice Darcy, W. T. Dufour, Lou Harlow, Della Niven, and Florence Quinn, with a large chorus. The scenery is elaborate and the attraction promises to fill a successful week at this house.

Fifty-eighth Street—Kellar.

Kellar, the magician, made his first New York appearance of the season here last week and drew large audiences. His illusions, "Fig-To," "The Yogi's Lamp," "Simla Seance," and his spiritualistic exposure and thought-transference tricks excited the usual surprise and wonderment. Mr. Kellar is accompanied this season by Paul Valadon, a very expert sleight-of-hand artist from London, who added materially to the

success of the entertainment by some extremely interesting work. This week's attraction is The Ninety and Nine.

Third Avenue—New York Day by Day.

New York Day by Day is at the Third Avenue this week. Scenes show Battery Park and the Harlem Bridge, and Italians, street urchins, messenger boys, a flower girl, a sailor, an ex-diamond digger, a sausage vendor, and a policeman walk the streets of the play. Mamie Lincoln Flaxley plays four parts: a street gamin, an Italian, a girl from India, and a messenger. Miss Flaxley puts dash and spirit into her acting and sings several songs. About half the company at one time or another sing. Grace Welby is effective and appealing as the blind flower girl. Others in the cast are Joan Craven, Aldrich Baxter, Charles P. Rice, Leonard Barry, George Barlow, John Morris, Henry Finkle, James Johnson, Edward Wheeler, H. E. Hambro. Next week Her Marriage Vow.

At Other Playhouses.

MANHATTAN.—Mrs. Fiske and the Manhattan company enter upon the third week of Becky Sharp, the revival of which has proved to be very popular. The demand for places is so great that a special matinee will be given tomorrow (Wednesday).

METROPOLIS.—William Bramwell appears here this week in Captain Barington, which in his hands is a decided attraction.

WALLACK'S.—The County Chairman will be followed by the Sho-Gun here on Oct. 10.

AMONG THE DRAMATISTS.

"Today" Hamilton, long connected with Barnum and Bailey's Circus, is said to have written a play that depends for its success on mechanical effects.

W. S. Armand has written a one-act play, Hortense, a psychological study of a woman of social life. Mr. Armand is a nephew of ex-Judge Dittenhoeffer. The production of Hortense at the Garrick Theatre by the students of the Wheatcroft Dramatic School will be the playwright's first public hearing. Mr. Armand is at work on a four-act American drama.

Edwin Milton Royle contracted last week with Harry G. Sommers to make a dramatization of the English novel, "The Lightning Conductor." Mr. Sommers' intention is to present the dramatization on the road and to bring it into New York before the end of the present season.

Alfred R. Moulton, director of the Daly Country Girl company, has brought with him from London the manuscript of a new comic opera, The Pet of Paris, on which he collaborated with Harry and Edward Paulson and Jakabowski, the authors of Erminie. The piece will be heard first in New York.

Arthur Wing Pinero's new comedy, which will be produced at the Lyceum early in October, has been named The Wife Without a Smile.

Walter Montague has sold to Darcy and Woodgood his four-act melodrama, A Queen of Rags, which will soon have a production in New York City. The play deals with the Mafia and east side life.

THE STOCK COMPANIES.

Jack Raffael was engaged last week to sing leading baritone roles this season with the stock opera company at the Empire Theatre, in Cleveland, O.

The Ralph E. Cummings Stock company at the Lafayette Theatre, Detroit, is having a most prosperous season, and upon many occasions the S. R. O. sign has been brought into view.

Lillian Lawrence and John Craig, formerly the leading players at the Castle Square Theatre, Boston, have been engaged to play leads at the Alcazar, San Francisco. The season opens Oct. 10.

Ola Humphrey has cancelled her engagement as leading woman of the Boyle Stock, Nashville, Tenn., and will return to New York Oct. 10. She scored an artistic and social success, but has other interests that demand her attention here. A dramatic play in one act, The Only Prisoner, written by Ople Read, has been secured for her by Edwin Mordant, who will present Miss Humphrey in the best vaudeville houses, pending preparations for her starring in The Mask of a King.

SAID TO THE MIRROR.

T. H. WINNETT: "The Haven's Stock company, now invading New York State, is pirating the title of A Wife's Devotion. The company includes W. O. McWaters, Dave Baker, Percy G. Bolinger, H. B. Blackburn, W. A. Havens, Nana Barnes, Violet Hernden and Edyth Baker."

FRANK ROUSSOW: "My name appeared by mistake in the cast of From Rags to Riches at the Metropolis last week. I am not with that organization."

IN BROOKLYN THEATRES.

Laurance D'Orsay is at the Montauk Theatre this week in The Earl of Pawtucket. This is a return engagement.

Winston Churchill's dramatization of his own novel, "The Crisis," is at the Majestic Theatre this week, with Nanette Comstock as Virginia Carvel, and for the first time in Brooklyn as a star. Mr. Hackett has surrounded her with an admirable company and has provided a beautiful scenic outfit and new costumes.

The Prince of Pilsen is the attraction at the Broadway Theatre this week. The principals include Trilce Friganza, Jeanette Bageard, Almyra Forrest, Stella Martine, Jess Dandy, Arthur Donahon, Mar Anderson, Francis Sullivan and Percy Ames. Miss Forrest and Mr. Sullivan are playing to "home folks" this week, both having been born in Brooklyn.

The Deacon's Daughter is the attraction at the Bijou Theatre throughout the week. Cecil Spooner, as Ruth Homeweb, the deacon's daughter, known as Mabel Hawthorne, an actress, has a part with which she is fully able to cope. This comedy also gives Harold Kennedy a good chance to work in some of his taking specialties.

The Amphion Theatre is now ready for its opening next Monday, and the box office has already done considerable business. Mr. Schmidt, Mrs. Spooner's press agent, is located in an attractive office in the building. Some of the new improvements are a new curtain, a redecorated lobby and new fire escapes.

In Illinois is the production this week at the Lee Avenue Theatre, and Corse Payton has spared no expense to make this pastoral comedy one of the best entertainments he has ever given to his patrons. Mr. Payton is seen in a part suitable to his abilities, that of Dusty Rhodes, which gives him opportunities for his clever characteristic sketches. Etta Reed Payton has a charming part in Virginia Russell, in love with John Jefferson, a part played cleverly by Louis Leon Hall. The scenery used in the four acts is new, and an extra force of people is employed in the production.

The Columbia Stock Company presents this week Rupert of Hentzau, with original scenery and beautiful costumes. Mr. Bühler plays Rupert, Jessamine Rogers plays Queen Flavia, and James Cooper has the role of the bluff old Colonel Sapt. The rest of the company are well cast, all playing congenial roles. The concerts in the spacious lobby continue.

After midnight is the melodramatic production seen at the Gotham Theatre this week. Marie Stanwell, whose success in this play is well known, is assisted by a capable company.

At the Novelty this week The Little Church Around the Corner is the attraction. A company of exceptional ability are cast for the various parts, including Lillian Longmore.

Rice and Barton's Big Gaiety Company present an exceptional bill at the Star Theatre this week. A new musical farce, entitled A Night at Manhattan Beach, in three scenes, is followed by a long list of popular vaudeville performers, including Yvette, the Electrical Novelties.

Rachel Goldstein is at the Park Theatre this week. Louise Beaton is seen as Rachel.

A Prisoner of War is the bill for the patrons of the Grand Opera House this week.

John and James Russell appear at the Folly Theatre this week at the head of their own company, in The Female Detective.

The third week of the Stock Company at the Unique shows the two burlesques, The Female Shoplifter and The Diamond Palace, six vaudeville acts and lots of pretty girls.

VINCENT KIRK.

THE MATINEE GIRL



DEAR me! Dear all of us! What a dark brown play is Taps! Lovely Effie Shannon, looking like a pink, dewy rose against a background of rough green leaves of irregular size and shape, no two alike, is the only woman in the play, her exquisite imperishable beauty set off by a background of seventeen men. Yet Effie doesn't look in the least lonely without any of her sex to give her countenance. Perhaps she is a man's woman. We all know the type that expand and vivify in the masculine presence and pale and grow commonplace when surrounded by femininity. They believe men are safer associates than women, because they are less barbed of tongue. There is a good deal to be said in defense of that position in life which Miss Shannon has so comfortably taken on the stage.

But even men, broad minded men, are sometimes terribly disappointing in this respect. What a fuss they all made because pretty little Clara, open eyed and daring all, went to the quarters and the arms of the man she loved at the sound of taps!

The wonder of it all was less that the daughter of the German non-commissioned officer had the courage of her free love convictions than that she should have loved whom she did. The world, though, is used to its surprises at the sort of men women love. The author of Taps was not amiss in making the stanch-hearted girl of the Prussian village love a caddish officer of rank higher than her father's. Women and savages like glittering things. That is their confessed, inordinate weakness. Strong women often love weak and weakly-vicious men. That is their weakness, as inordinate, but seldom confessed. And so we see clear-eyed, splendid Clara Volkhardt loving, cherishing, worshipping a merely pretty man who, she knows, some day will leave her.

The managers made wise choice of Robert Lorraine for the role. No one would charge this pretty Englishman with playing it, but he admirably looked it. His best work was done when he stood with immobile face, and straight and stiff as a ramrod, at court martial, answering merely: "Your service, councillor." That, perhaps, was a fine example of straight acting.

At any rate, we girls in Chocolate Row don't care about him. A great many disparaging things have been said about the size of our brains and the grade of our intellects, but public opinion to the contrary, we girls don't despise mere brains, and after two matinees a week for none of your business years we know a thing or four about acting. We know when a player makes his points or misses them, and when he gets all there is out of a scene or slights it. We resent to the full amount we paid for our tickets, our cabs or cars, our glove cleaning and our chocolates, an actor's indifferent playing.

To prove this, George Arliss, who is anything else in the English vocabulary than pretty, is a matinee idol. We loved him for his artistic hideousness in The Darling of the Gods. We adore him as the perfection of sleek horror in Becky Sharp.

True, we like beauty.

"Regular features preferred," slyly reminded Maxine Elliott in The Altar of Friendship.

"But not insisted upon," retorted Nat Goodwin.

The ideal described by Miss Elliott and amended by Mr. Goodwin is that of all intelligent matinee girls. And we are all intelligent, according to our doting families.

Robert Lorraine is pretty, not handsome. He has the girlish prettiness of, say, Jack Barrymore. We may like him better after he has learned to act. Aunt Jane's cousin-in-law brings from London the message that he is very young.

Oh, business! Business! How many inhumanities are committed in thy name!

Going out, red-nosed and damp-eyed, from seeing Effie Shannon die in Taps, it is a fearful mistake to do what Aunt Jane and I did, buy tickets for Business is Business. Business is Business is doing bad business, if the box-office bird tells me true stories, and what wonder! Horror piled upon horror, a faint gleam of humor in the darkness shed for a fleeting instant by Joe Wheelock, Jr., who repeats his unbecoming levity and lets his auto car murder him in the same act, and then more horror, and more, until you go home with a nightmare weight on your heart and the grinding fear that life is an endless grab for money, and the end a hold up with death prying your cold clutching fingers free from the precious nuggets. That is the final impression of Business is Business.

Only morbid Americans, and there are few such, will endure—enjoy isn't the word—this importation from France. Isidore Lechat, in the flesh, would have been deported. Everything anti-Semitic goes in Paris, because it is anti-Semitic. In this country there must be some other excuse for its existence.

Sadly enough, this is a return of the time of the golden calf. We are living in a money-worshipping age. But this world fault of grasping greed may be treated more subtly, and so more successfully adapted to the fairly unprejudiced American mind.

Walter Pater says in his admirable "Mar-

ius, the Epicurean:" "Men die always of the cold; in most it comes gradually." There is the text for a play whose motif shall be the slow hardening of a normal character under the petrifying conditions of money getting in this reign of cutthroatism. But to be endurable, the ultimate cruelty must be a development. Business is Business is not possible, because it makes its central figure a moral monstrosity.

Lechat is an irredeemable character, hence out of William H. Crane's genial metric. One sighed to see gentle Harriet Otis Dellenbaugh out of her captivating role in The Secret of Polichinelle. Katherine Grey, in the role of the harder than nails daughter, could not be likeable, but she has developed a new prettiness with a hint of plumpness and a coronet coiffure.

To forget Business is Business I am going to see The College Widow.

It grieves me to say it, but our dear Clyde Fitch is getting fat. His face is taking on pudgy lines, and his figure—perhaps it was only that his coat was loosely buttoned, but he certainly looked portly in the circumference when we spied him running to catch a car that was to take him to a rehearsal of his Coronet of a Duchess last week. More than that, he wore a burnt onion—new name for snuff color—suit, and an ugly pot hat from the other side. Briefly, our clever American Clyde looks like a French shopkeeper, a far cry from the thin, dark fellow who, when he was in arrears with his landlady in the old days of struggle, spent his last dollar and a half for an American rose for the ogre, and presented it to her with such a soulful glance from his pensive brown eyes that she tore up the bill.

Does "prosperity spoils a man" apply to personal appearance? Once Clyde Fitch was handsome. Now, like Hoggenheimer, he is "very rich."

THE MATINEE GIRL.

TESTIMONIAL TO THE "GIANTS."

The New York National League Baseball team, popularly known as the "Giants," having won the pennant, will be tendered a testimonial at the New York Theatre on Sunday evening, Oct. 2. During the interval between two games with the Cincinnati club at the Polo Grounds last Thursday Peter F. Dalley sold at auction boxes for the event. President John T. Brush, of the New Yorks, generously bid \$5,000 for the first box, and it was, of course, knocked down to him. Andrew Freedman later gave \$500 for two seats, and among the others bought were two by Marshall P. Wilder for \$25 and \$50, one for Sam Harris for \$15, one for Lee Harrison for \$25, one for Peter Dalley for \$15, and others that run the total up to large figures. Tod Sloan will act as master of ceremonies at the testimonial, which has been arranged by a committee of managers, and later the "Giants" will benefit at a field day to be held on the Polo Grounds, in which many athletic and other celebrities will participate.

THE DAYS OF '49.

The great success of Milton and Dolly Nobles and their clever assistants at Keith's last week in Mr. Nobles' one-act comedy, The Days of '49, may result in the near future in the return of these popular comedians to the legitimate stage. A theatrical syndicate on Friday last proposed to the versatile author-actor that he elaborate The Days of '49 into a three-act comedy for ten or twelve good people, with himself and Dolly Nobles as features. A Broadway opening and a solid season in strictly first-class theatres was guaranteed. Mr. Nobles is booked with the Keith management until the first of December, and for return dates beginning in February. He has the offer under advisement, but inclines to the idea of postponing it until next season.

DINNER TO WILLIAM WINTER.

A testimonial dinner was given by the dramatic critics of Chicago on the evening of Sept. 14, in honor of William Winter, who was on his way from Mentone, Cal., where he passed the Summer, to New York, where he will resume his work on the New York Tribune. In the company were: William Winter, Mr. and Mrs. Jefferson, Mr. and Mrs. Lyman, Mr. Glover, Ethel Barrymore, Julia Marlowe, Mr. and Mrs. Robert Mantell, Delancey M. Halbert, Mr. and Mrs. James O'Donnell Bennett, Mr. and Mrs. Frank Buck, Barrett Eastman, Judge Peter Grosscup, W. L. Hubbard, H. H. Kohlhaas, and Major McConnell.

THE LIBERTY THEATRE.

The new Liberty Theatre, in West Forty-second Street, will make, when the Lew Fields Theatre is finished, seven theatres in one block, more than any other block in New York contains. The Liberty will open Oct. 10 with the Rogers Brothers, for whom it was especially built, but other musical plays will be given here. It is of the same size as the Knickerbocker Theatre, the orchestra floor having 546 chairs, and it is handsomely decorated in the style of early French Renaissance. The color scheme used is old gold, amber and ivory. It is considered fireproof and has roof tanks holding 15,000 gallons of water.

SUZANNE SANTJE'S FATHER DEAD.

The father of Suzanne Santje, leading woman at the Columbia Theatre in Brooklyn, died at his home at No. 90 Sands Street, Brooklyn, on Sunday morning. He had long been an invalid, and recently grew so much worse that Miss Santje returned from New Orleans and took the Brooklyn engagement in order to be with him. The father and daughter were deeply devoted to each other.

OBITUARY.

Daley Benl, a chorus girl, who had appeared in many New York musical productions, died in Jersey City on Sept. 25, of consumption. She had been under the care of the Actor's Fund for several months and had been sent to North Carolina by that charity in the hope that her life might be saved. She grew worse, however, and was brought back to Jersey City to die. The remains will be buried by the Fund.

Jacob C. Schaefer, champion rag-time piano player, died Sept. 20 of tuberculosis and gastritis at Hahnemann Hospital, Chicago. He first appeared in New York in 1897 at the leading vaudeville houses, and was well known from coast to coast. He leaves a brother, Frank, in Big Timber, Montana, and a wife in Ionia, Mich. His remains were laid to rest in Mount Hope Cemetery on Sept. 23.

Emil Thomas, one of the foremost comedians of the German stage, died suddenly in Berlin on Sept. 19. Mr. Thomas was sixty-five years of age, and had been on the stage since childhood. His repertoire was enormous. He made two visits to the United States, appearing at the Thalia Theatre in 1887, and at Amberg's Theatre in 1892.

Percy Wilson, this season the Nero in Fred G. Berger's production of The Sign of the Cross, died in Richmond, Ind., on Sept. 20, of apoplexy. Mr. Wilson was twenty-five years old, and was a native of Canada.

Harlon S. Northup, known as "Hyena" Northup, an animal trainer, who was with the Barnum and Bailey Circus for many years, died at Bridgeport, Conn., on Sept. 24, aged thirty-seven years.

Mrs. Ethel Pryor Bishop, once an actress, died in Bellevue Hospital on Sept. 19. The remains were buried on Wednesday in Cedar Grove Cemetery, Flushing, L. I.

Mrs. Blanche E. Stewart, of the team of Stewart and Mansfield, vaudeville performers and balloonists, died last week in St. John's Hospital, Allentown, Pa., after an illness of three months with consumption.

REFLECTIONS



This is Lulu Bishop, a bright and talented young actress from the West, who possesses an excellent singing voice and an attractive personality. Miss Bishop is in the city at present and has under consideration several offers for the coming season.

Ethel Levey, a headliner in vaudeville, will be seen with George M. Cohan in his new musical play, Little Johnny Jones. Miss Levey will originate the role of Goldie Gates, a California belle.

Joseph Letter, it is said, will back the stage career of Amber Lawlor in a new play of American life by Charles Eugene Banks, to be called An American Woman.

Richard Mansfield's appearance at the New Amsterdam has been postponed until Spring. The time thus secured will be given to Mrs. Patrick Campbell in The Sorceress, which will open Oct. 10.

Hilliard Campbell, late leading baritone of the New York Opera company in Montreal, has joined J. K. Murray and Clara Lane in their vaudeville grand opera company.

Siberia is being rehearsed at the Broadway Theatre under the direction of Bert Tuckman.

The Prince of Pilsen company, now at the Shaftesbury Theatre, London, will end a season of nineteen weeks there on Sept. 30, and will at once sail for America to open a road tour in the West.

Erroll Dunbar is playing the title-role in William Gillette's Sherlock Holmes, under the management of Bothner and Campbell.

The Summer class of the Stanhope-Wheatcroft School will give a matinee at the Garrick Theatre on Oct. 7.

Reginald De Koven has finished the music of his new opera for De Wolf Hopper.

The Phi Delta Theta of Columbia attended Taps last (Monday) evening.

Madge Lessing sailed for England last Friday to play the leading role in Sergeant Brue.

The chorus of The Isle of Spice company sang last week for the patients of the Roosevelt and Bellevue hospitals.

The Imperial Stock company closed its season on Sept. 24.

The Emory Stock company ended its tour on Sept. 24.

Florence Bindley, who closed her engagement in Hal Held's play, The Street Singer, at the American Theatre on Saturday, yesterday turned over quite a sum of money to the Actors' Fund. Miss Bindley, in the third act of the play, appeared on the stage as a Spanish street singer, and while singing her Carmina song coins were thrown on the stage by the audience for her vocal efforts. This money she has turned into the Fund.

Nanette Comstock began her career as a star under the management of James K. Hackett at the Grand Opera House in Philadelphia last week. She appeared as Virginia Carvel in The Crisis.

Theodore Kremer is the author of the latest Maybrick play.

M. F. Cazelles arrived a week ahead of his company of French players, who are due next Saturday on the Savoy.

When The School Girl leaves Daly's Oct. 24 it will be succeeded by The Cingalee. William Norris will play the principal comedy part.

Edna May and her company, in The School Girl, will move to the Herald Square Theatre on Oct. 24, when The Cingalee is due at Daly's. After an American tour Edna May and company will return to London, May 6.

Mr. Wix, of Wickham, gave a professional matinee at the Bijou on Sept. 22.

Charles E. Blaney has secured the Princess Theatre, London, through his agents, Selwyn and Company, who will represent him there. The first play produced will be His Brother.

Fisher and Ryley will revive Floradora in New York late in the season.

Sullivan, Harris and Woods will start rehearsals of Theodore Kremer's new play, A Race for Life, Oct. 14.

Mr. Wilson, That's All! is the title of a new musical farce by E. D. Coe and Edward Jolly, in which the latter will be featured. The piece will commence its tour on Oct. 17, and will be under the direction of Woody and Jolly.

Myrtle May, who at the close of her engagement with the Broadway Stock, Denver, spent several weeks at Atlantic City, N. J., has returned to this city.

Edward Terry and his London company will appear at the Princess Theatre in January in a repertoire which will include The House of Burnside and Sweet Lavender.

E. D. Price, general manager of the Belasco and Mayer enterprises, has returned to San Francisco, after superintending the first productions of the new Belasco Theatre in Los Angeles.

Sadie Stringham, who has been under treatment at the Hanemann Hospital for her eyes, has quite recovered and is out, but too late for the early opening in which she was engaged to appear.

A London theatre announces four performances a day.

The will of Mrs. Mary Theresa Thatcher, who died in this city Sept. 18, was filed for probate last Friday. The entire estate, consisting of about \$10,000 in personal property, is left to the testator's husband, George C. Thatcher, the minstrel.

B. C. Whitney, the manager of The Isle of Spice company, has offered three prizes of \$10, \$5 and \$3 for the three best poems founded on the musical comedy, now at the Majestic, that are submitted before Oct. 1. The rules of the contest are set forth in the programmes of the theatre.



THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

William Harcourt and company in A Dakota Widow, Jack Mason's Society Belles, Byron Douglas and company in The Cowboy and the Lord, Quigley Brothers, Prevost and Prevost, Clement De Lion (American debut), Irving Jones, Greene and Werner, Ventello and Nina, Castle and Collins, Foster and his dog, and the biograph.

Pastor's.

Ward and Curran, Johnson, Davenport and Lorella, Fitzgibbon-McCoy Trio, Swan and Barnard, H. V. Fitzgerald, Potts and Potts, Tascott, Hoyt and Waller, the Holdsworths, Smith and Baker, Alpha Trio, Gertrude Morton, and the vitagraph.

Proctor's Fifth Avenue.

Captain Letterblair, with Edwin Arden and Isabelle Evesson in the leading roles. Vaudeville acts by James Richmond Glenroy, Kelly and Reno, the Demuths, J. Francis Dooley, George E. Austin, Ed and Nettie Masse, and moving pictures.

Proctor's Twenty-third Street.

May Robson, in a new sketch called Coming; Venelle's horses, Scott Brothers, James Richmond Glenroy, Ethel Robinson, Kelly and Gillette, De Renzo and Ladue, May Evans, Gillette Sisters, Berry and Berry, Kendall and Thompson, and moving pictures.

Proctor's 125th Street.

Soldiers of Fortune, with J. Henry Kolker and Beatrice Morgan in the principal roles. Olio: Loney Haskell, Bruce and Daigneau, Ida O'Day, Master Tom Coogan, and moving pictures.

Circle.

The Orpheum Show, including McIntyre and Heath, Spessard's bears, Frank and Jen Latona, Clarice Vance, Jack Norworth, Martini and Maximilian, Smiri and Kessner, Knight Brothers and Sawtelle, and Will M. Cressy and Blanche Dayne.

Hammerstein's Victoria.

Dan McAvoy and his Fifth Avenue Girls, Willy Zimmerman, Canfield and Carleton, Hill and Silivany, La Terese, Gillette's dogs, Sparrow, Cartmell and Harris, McGrath Brothers, and the vitagraph.

Hurtig and Seamon's.

Mabel McKinley, Odette Tyler and company, Four Lukens, Stanley and Wilson, Hines and Remington, White and Simmons, Brothers Latell, Herbert Brooks, and moving pictures.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Milton and Dolly Nobles headed the bill, and presented for the first time on any stage a new comedy by Mr. Nobles, called The Days of '49. The action of the play takes place at Oakland, Cal., the setting showing the exterior of a boarding house, with view of San Francisco and the Golden Gate in the distance. The characters are Damocles Delaney, an Irishman and an old forty-niner; Maraduke Pillsbury, a young doctor; Mrs. Fitzgerald, a widow, who keeps the boarding-house, and her daughter Nora. The time is 1870, and both Delaney and Mrs. Fitzgerald are living in the hope that their mining shares will eventually be of some value. Delaney reads in a morning paper that in the mine in which Mrs. Fitzgerald is interested a new lead has been discovered, and that the stock is going up. He decides to propose to the widow at once, and she, discovering the object of his sudden interest, pretends that she has assigned her interest in the mine to her daughter Nora. This announcement has a cooling effect on the old man's ardor, and he rushes into the house and proposes to the daughter over the transom of her room. He returns and plays a trick on Pillsbury, letting him believe that the widow has become suddenly rich. This results in a proposal by Pillsbury for the widow's hand. Other ingeniously contrived complications follow, and it finally turns out that the rumor as to Mrs. Fitzgerald's wealth is groundless and that it is in Delaney's mine that the "pay dirt" has been discovered. Matters are finally straightened out by Delaney's diplomacy. He secures the widow, and the young couple pair off very happily. The sketch is one of the best ever turned out by Mr. Nobles and makes a delightful half-hour entertainment. He has fitted himself well in the character of the Irish pioneer, and seemed to enjoy rolling out his humorous lines in a rich brogue. Mrs. Nobles as Nora looked not a day over the twenty she was supposed to be, and played with her usual charm. Mary Davenport as the widow did excellent work, and Allen Bennett as Pillsbury filled out a cast that was entirely satisfactory in every way. The piece was admirably put on, with a special setting painted by George W. Dayton, and appropriate music arranged by Max Reisman. The Eight Vaseline Girls have a decidedly big act, and their versatility as well as the splendid light effects introduced brought them liberal applause. Fanny Rice's unique specialty caused much favorable comment. James Harrigan opened his act with several parodies, which he sang in a way that compelled loud laughter. He then went through his comedy juggling specialty and finished with a five-minute talk that threw the audience into fits. Harrigan does not need to depend upon his manual dexterity any longer, and if he feels like putting aside his trained cigar boxes and his educated lamp he can be just as funny without them. Charles Ernest was no less successful in a new monologue that is one of the best ever delivered from a Keith stage. Mr. Ernest got as many laughs as Lew Dockstader ever did, and his hit was unqualified. He deserves a special word of thanks for the introduction of new material. Les Freres Rigoleto made their American debut and created a very favorable impression. They do a lot of difficult hand-balancing and wind up with some fine work on the revolving trapeze, though this part of their act is not nearly as thrilling as it might be. The Melani Trio sang pleasingly and were warmly endorsed. Sig. Germain made his first appearance in this country and rendered several songs in a fine baritone, of which he has thorough control. Charles Inness and Maude S. Ryan, although handicapped by a bad place on the bill, "made good" in a bright talking and singing act that contains much good material. Miss Ryan is especially clever and drove home the points in her lines with good effect. Both showed excellent taste in dress and the act as a whole was distinctly neat. Cartmell and Harris, Von Kamp, Curtis and Adams, the Chameroys, and the biograph fared well.

PASTOR'S.—Frank Gardner and Lottie Vincent put on a new act here last week called Winning a Queen, which is one of the most novel and attractive things seen here in many seasons. Mr. Gardner deserves great credit for giving the public something entirely out of the ordinary, and he will be able to say, unless the pirates get on his trail, that he has the only act of its kind in vaudeville. The plot is fantastic and entirely improbable, but the sketch is all the more amus-

ing on that account. Mr. Gardner appears as a tramp, who finds himself on the battlements at Fort Arthur. He is warned by a sentry to make himself scarce, so he crawls into a cannon through the loading-door, with the idea of taking a nap. Immediately afterward the sentry touches off the cannon, and the audience is left in a state of great surprise. A drop is lowered, and by a very ingenious combination of a moving picture and a stereoscopic trap, the tramp presses through the air in a shower. He is seen passing through the clouds and approaching the moon, which has an immense face, into the mouth of which the tramp is absorbed in a most amusing way. The drop is then raised, and the scene shows the mountains of the moon. Here the tramp meets the queen of the moon, and they have an amusing dialogue, which ends by the queen agreeing to return to earth with her lover. She summons her favorite star, and they sit on it together. Another picture, a reversal of the first one, shows the pair descending through space to the earth. The star breaks through the skylight of a house, in a room of which the pair introduce the specialties with which they have been identified, including songs by Miss Vincent and fine acrobatic dancing by Mr. Gardner. As an encore Mr. Gardner introduces a very cleverly arranged disappearing act. A few minor parts were cleverly played by Harry Drew. Mr. Gardner has a winner in this act, which should be in great demand. J. C. Nugent and Grace Fertig scored handsomely in The Rounder, Mr. Nugent's comedy work being especially good. Lottie Gilson and Billy Hart made a hit in The Fly Flirt. Miss Gilson sang three new songs that were well received. One was a little Irish ditty that should become popular, owing to Miss Gilson's clever handling of it. The other two were very bright and applicable to the point of the song, brought down the house. Harding and Ah Sid were a special feature, and their comedy and burlesque work scored as usual. They have added some new funny tricks. Master Elliott, who is the young son of Mr. and Mrs. J. C. Nugent, made his first appearance here in a monologue written by his father. He is about eleven years of age, and has as much self-assurance as any of the veterans. His monologue is very bright and well written, and he succeeded in winning many laughs, especially from the women, who seemed to find him most amusing. Adamini and Taylor, Mlle. Olive, Riva Brothers, the Chihuahua Trio, Will Thompson Davis, the De Muths, Hood and Blenthen, Hubert De Veau, and the vitagraph were all pleasing.

CIRCLE.—Henry Clay Barnabee made his first bow as a vaudevillian to a Manhattan audience last week and repeated the hit he made at the Brooklyn Orpheum the week before. Mr. Barnabee's personality is so pleasing that even if he were unable to entertain as well as he does his cheery presence would be sufficient to put the coldest audience into a good humor. His sketch, The Opera King, written by William Bonelli, was put together to give him as many opportunities as possible, and at the same time his assistants are not slighted in the least. The scene is laid in the office of a dramatic agent, and Mr. Barnabee appears as an "angel" who is anxious not only to back a company but also to appear on the stage himself. This idea gives an excuse for the introduction of how the play the piano was excellent. The sketch is made up of Mr. Barnabee's own "The Cork Leg" for the 5,445th time, and also showed that his voice is as good as ever, by a very fine rendition of "Simon the Cellarer." He also did several imitations with ease and grace. In Ruth Peebles Mr. Barnabee has a leading woman of whom he may well be proud. Miss Peebles is young, pretty, graceful, charming and talented, and in addition to all this has a sweet and well cultivated soprano voice. With such an equipment she cannot but be rising to the height of fame until she reaches the top rung. Her presence on the stage is like the first fresh breath of Spring, and many a masculine heart heaved a sigh of regret as the curtain was lowered and she was shut out from view. Campbell Donald as the agent was spry and amusing. He had a song about Adam that made a hit, and scored all through the act on account of his vitality and energy. Meta Carson as a clerk in the agency who knew how to play the piano was excellent. By the way, Mr. Barnabee should insist in future upon having a better piano than the one that was used last week. It was a very poor advertisement for the firm that announces in bold type that its piano is used at the Circle exclusively. A pretty novelty, and one of the best acts for children ever shown here, was Rocher's dogs and ponies, which were seen for the first time in America. The three little black ponies are as "cute" as they can be, and the dogs are exceedingly well trained. Clayton White and Marie Stuart scored heavily in Dicky, their old but excellent sketch. They have a new and clever assistant in Florence Dunlap. Holcombe, Curtis and Webb, in their new act, The Botany Class, were liberally applauded. The act is running very smoothly and is being constantly improved. Mazur and Mazett made one of the big laughing hits with their acrobatic comedy and very amusing pantomime much of which is new. Aurie and the Indian made a hit with their new country slang phrase, "that's a goose on you," which is thrown at any unfortunate who happens to "bite" at the wrong end of a riddle.

PROCTOR'S TWENTY-THIRD STREET.—"She," a big act from Europe, was shown for the first time in America last week. The offering consists of an ingeniously arranged combination of scenery, stereopticon, light effects and poses by a young woman. The four elements, earth, air, fire and water enter into the scheme and are depicted in a most interesting way. The water scene was probably the most attractive of the act, as it was seen as a mermaid, disporting at the bottom of the ocean. The illusion was very well handled, and the performer swam and dived and even turned somersaults, which must have been rather difficult, as she was suspended on invisible wires. The fire scene was an elaboration of the effects shown heretofore in the serpentine dance, as performed by Papinto, Lole Fuller and others. The act in its entirety is a most pleasing novelty and should attract a large audience wherever it is shown. Marshall L. Wilder told his stories and gave his imitations for the last time before leaving for his tour of the world, and judging by the applause he received the audiences seemed loath to have him go. He was in his best form, although he had to go to Newark every day to appear at the Proctor theatre in that city. The really magnificent act of Delmore and Lee brought down the house, as it deserved to. A tremendous hit was scored by Klein, Ott Brothers and Nicholson, whose tuneful music and big ensemble effects brought them vociferous encores. Their new bamboo bells are a splendid addition to an already good act. Willy Zimmerman scored with his imitations of famous musicians. Smith and Smith presented a new sketch by Edmund Day, called In Dixieland. The characters are an old negro mammy and a young white man. It was quite well done and met with favor. The songs introduced by Mr. Smith were applauded. Lord and Payne, smart comedy acrobats; Mr. and Mrs. Larry Shaw, two of the cleverest dancers now before the public; Mildred Hanson, Le Roy and Walby, Edwards and Kernell, Joe Belmont, Tanna and new motion pictures completed a good programme.

PROCTOR'S 125TH STREET.—Frou-Frou, with charming Jessie Izett in the leading role, pleased the patrons immensely. J. Henry Kolker, the new leading man, made a very good impression and will probably soon become a great favorite. Frank Sheridan, Ryley Chamberlynn, Bessie Barrie, Mathilde Deshon, Alice Chandler, Julian Reed, Arthur Buchanan, Leo Hawley, Mary Cecil and others distinguished themselves. Yorke and Adams, Marion Carson, Fred Stuber, J. H. Burton's dogs, and the motion pictures entertained between the acts.

HURTIG AND SEAMON'S.—Watson, Hutchings and Edwards headed the bill, and, of course, was a number of laughs with their Dutch comedy act. Louis Simon and Grace Gardner, in the

revised version of The New Coachman, shared the honors, closely followed by Pat Rooney and his Street Urchins. Helena Frederick, held over for a second week, scored again with her songs, all of which were exquisitely rendered. Fulgora's wonderful transformation act; Artie Hall's con songs, sung in her own original way; the eccentric acrobatic work of Kelly and Ashby; the fine ventriloquial work and clever dancing of Colby and Way, and the efforts of Hoffman and Pierce all met with unusual favor.

HAMMERSTEIN'S VICTORIA.—Charles J. Ross and Mabel Fenton were seen for the first time this season, and it is needless to say that their travesty work was highly appreciated. Madame Adelaide Herrmann was as charming as ever in her delightful magical entertainment, to which she has added many pretty new tricks, all done with a grace and cleverness truly admirable. Ernest Hogan had several new songs and scored with every one of them. He is among the cleverest colored artists now before the public. Mlle. Cappell and her trained horses and dogs; the Four Huntings, the Piccolo Midgets, Stanley and Brockman, Potter and Hartwell, Brothers Wilton, Clarke and Florely, and the vitagraph made up a bill that would be hard to beat.

PROCTOR'S FIFTH AVENUE.—The Cavalier, as originally produced by Julia Marlowe, was the play offered last week by the stock company. Isabelle Evesson has the leading role of Charlotte Durand, and again won favor with her very clever work. Edwin Arden also appeared to great advantage as Captain Oliver. John Westley rejoined the company and was warmly welcomed. Wallace Erskine, Peter Lang, H. Dudley Hawley, Gertrude Berkeley, Margaret Kirker, and Marion Berg scored hits in congenial roles. Willy Zimmerman, Lores Grimm, the boy monologist, in a pleasing act; Fred Stuber, the clever banjoist; Neesee and Neesee, Smith and Smith, May Evans, Matthews and Haverly, Somers and Wible, and the motion pictures were in the olio.

The Burlesque Houses.

DEWEY.—Robbie's Knickerbockers attracted good audiences and served up a very enjoyable entertainment. Relly's Speech offered the members of the company many excellent opportunities, and Frank Finney was especially happy as Relly. Marie Richmond, Marguerite Wagner, Clara Hillsdale, Corinne David, Emma McVey and others also scored. This week, Harry Bryant's Burlesquers.

GOTHAM.—Rice and Barton's Extravaganza company pleased the Harlemites with a good melange of mirth and melody. Charles Barton's comedy is still the feature of the entertainment, and songs and dances by pretty girls fill in the spaces between the laughs. This week, Vanity Fair.

MILNER'S BOWERY.—The World Beaters scored a hit at every performance. This week, Merry Maidens.

MILNER'S EIGHTH AVENUE.—The Vanity Fair company, under the management of Gus Hill, drew a series of crowds, and the efforts of Clemens Brothers, Imhoff, Conn and Corinne, Henry and Hoon and others pleased. This week, Gay Masqueraders.

LONDON.—The Rose Hill English Folly company, under the management of Rice and Barton, entertained large audiences. Catherine Rowe Palmer, T. F. Thomas, Blon City Quartette, Van Brothers, and Blanche Newcomb are prominent. This week, Runaway Girls.

ORPHEUM.—The stock company in The Japkeys continue to win favor.

THE CRANES AND THE GOOSE.

When the Crane Brothers are at home they live on a big farm at Oyster Bay, in the neighborhood of the Summer home of President Roosevelt. They put in their spare time raising poultry for the market and are very proud of some of the specimens they have brought to maturity with the aid of the latest things in patent incubators. Last Summer they were unusually successful with their geese, and one of their pet geese developed so finely that they determined to send it alive as a present to the President. The goose was put in a crate, which was wrapped in heavy brown paper, with the address of the President on the top. They forgot to make a few holes in the paper, so that the goose would have a chance to breathe, so the bundle had the appearance of an ordinary express package, as it was left at the depot for the express messenger to deliver. An unusually alert Secret Service man, who was looking for trouble, came across the package and decided that it might be an infernal machine. He tied a weight to it and sunk it near the shore of the bay, leaving it in the water overnight. In the morning, with visions of promotion in his mind, he fished the package out of the water and opened it with great caution, only to find the dead goose reposing peacefully in the bottom of the crate. The "village cut-ups" around Oyster Bay have not yet stopped laughing at the joke, and the incident has given rise to the new country slang phrase, "that's a goose on you," which is thrown at any unfortunate who happens to "bite" at the wrong end of a riddle.

LUNA PARK IN CLEVELAND.

Ground will be broken in Cleveland Oct. 1 for the building of Luna Park, the \$300,000 reproduction of the Coney Island resort. Work is now under way on a similar enterprise in Pittsburgh, which involves an outlay of \$350,000. Both will be opened May 14, 1905. Frederick Ingersoll, the central figure in these two enterprises, is a Pittsburgh man who became widely known through the invention and manufacture of the Figure Eight roller coaster, the laughing galleries, the Old Mill, and various other amusement devices. A large force of draftsmen, architects and mechanics are constantly at work on new ideas for him, and more than 1,200 men are on his payroll. Ingersoll is now actively at work on his plans for a national circuit of parks. He is a very rich man and is closely associated with a group of prominent capitalists. He is now interested in thirty-two amusement places from Boston to Los Angeles, and these are distinct from his new enterprises. In his circuit extension plans Ingersoll has formed a partnership with Frank M. Kattenstroth, a former New York newspaper man.

A BOGUS ARREST.

While playing at the Hubbell Theatre, Trenton, N. J., recently, Ernest Latimore, of Latimore and Leigh, was made the victim of a practical joke that caused much amusement. At the conclusion of Latimore and Leigh's act four men sprang from their seats in the front row, jumped upon the stage, clapped a pair of handcuffs on Mr. Latimore's wrists, and hustled him off the stage, up the aisle and out through the front door. The audience was in an uproar and Manager North was forced to go before the curtain and explain that a joke was being played and that there was no cause for alarm. The Trenton Lodge of Elks was at the bottom of the whole affair, as notice had been received from the Lynchburg, Va., lodge that Mr. Latimore must be initiated into the order, and the members adopted this odd method of starting the initiation.

MARDI GRAS AT CONEY ISLAND.

The proprietors of the various amusement resorts at Coney Island got together on Wednesday, Thursday and Friday of last week, and celebrated the winding up of the most prosperous season the resort has ever had, with a grand Mardi Gras. Over \$25,000 was subscribed for the celebration. The big feature was the mock burning of a full rigged ship a half mile from shore, and the rescue of the crew and passengers by the life-saving corps. The carnival spirit was in the air during the entire three days and nights, and those who made the journey to the island were well repaid. The weather, while very cool, was clear and fine, and the affair was a huge success.

in every way. The season at Coney Island was officially closed on Sept. 25.

HOUDINI IN SCOTLAND.

GLASGOW, SCOTLAND, Sept. 10, 1904.

Once again we are back at work. Before we opened we had to visit the law courts, as Moss and Thornton enjoined, or, rather, tried to prevent, me from opening for Mr. Barresford, but the Judge decided that their contract to re-engage me was not valid, and the case was dismissed without my representative speaking one word. This decision will mean a great deal for Moss and Thornton, as it was a sort of test case, and will be made use of now in all prolongation and re-engagement lawsuits.

Americans billed in Glasgow for this week are Hart and Leo and Mr. and Mrs. Gene Hughes at the Empire; at the Pavilion "Moto-girl" holds the headline position, while at the Zoo-Hippodrome Houdini is topping the bill, and will stay "top" for another week, which is fairly the case on this side, as they seldom have the same headliner for two weeks. Brown and Nevaro, the colored team from America, are making a decided hit in Glasgow, working two halls and getting two salaries. Although there are at least twenty places of amusement, a new theatre is billed to open on Sept. 12, which is advertised as being the finest in Glasgow, and will have as its opening attraction E. S. Willard in The Cardinal.

George Fuller Golden was to have appeared at the Palace, but he managed to hurt himself on his motor-bike, and is now writing songs in the Brighton Infirmary. I hear that he will be back to work shortly, but also hear that he will return to America the first week in October. He is quite a favorite in Glasgow.

In Cologne at the Apollo Theatre, Taclanu and La Tortajada are sharing the feature honors, while the novelty acts are a certain personage calling himself "To-To," who makes "mysterious music," and a Mr. Fox, who paints rapid oil paintings with his feet. This must be a remarkable feat (English yore). Salerno, the really "greatest" of jugglers, is at the Apollo Theatre, Dusseldorf, and, as usual, is packing them in. On the same programme is Belle Davis and her "picks," who are also doing very well.

Max Bender, the well-known Berlin comedian, has written to me informing me that his father or died on Sept. 6. This Max Bender traveled through the dime museums in America, and met with only mediocre success, but on his return to Berlin he at once worked his way to the front ranks as a comedian. He is contracted for by the Metropole Theatre, Berlin, for the next five years.

From Paris comes the news that the first "two shows per night," a la Inglette, will shortly start in the Varieties Theatre. The Director Paul Ruez is busily making the fact known to the Paris folks, and it only remains to be seen if they will take kindly to it. When this "two per night" first started in England, it was greatly scoffed at, but now almost every music hall in the provinces is being made to pay double dividends from this twice a night arrangement.

Jean Priver, who has been manager of a great many "lady acts" and "sister teams," has opened a theatre in Muenchen, which he calls "Theatre Without Men," as every act on the bill is done by women. It seems to have caught on, and is doing a rushing business.

A certain "dining-room comedian" will very likely get himself in a lot of trouble if he is caught. He has had business cards printed "Gustav Kaczka, Dealer in Fruit—Main Office, London." Naturally, Mr. Kaczka, the well-known music hall representative, objects to this "comedy," and is looking about so as to place the guilt where it belongs.

The "queen of trilliers," Madame Perlag, has managed to score a huge success at the Victoria Salon, Dresden. She claims to be able to hold her notes over one minute, with ease.

While the Russian-Jap War is progressing, the real battle for life is also going on in St. Petersburg, where the Theatre Kasansky has been declared closed, and, although there has been the usual deposit placed with the police, the manager has managed to re-erupt the deposit, and although the amount held by the police was 1,200 roubles, the failure amounted to several times that amount. The best part of this affair is that every one will receive about two kopecks on the rouble, which will be very good, especially as it takes 100 kopecks to make one rouble. You need not be a Russian to see that you have been paid by the three-card-monte man's system.

The Paris press is publishing the fact that the body of the American cyclist Leander, who was killed in a race, was refused by the French steamers unless the body was placed in a coffin and then packed inside of a piano-packing case. This was done, and after being marked "fragile" was taken aboard, and sent on its way to America.

After the death of a certain performer recently in Paris some friend sent a wire to the undertakers telegraphing an order to make a large wreath having the words "Rest in Peace" on both sides of the ribbon, and on one side, if there was room, "We Shall Meet in Heaven." The Frenchman, not being able to read English very well, had the ribbon extra broad, and it bore the following inscription, "Rest in Peace on Both Sides, and if There is Room We Shall Meet in Heaven."

HARRY HOUDINI.

M. B. LEAVITT RETURNS.

M. B. Leavitt has returned from his trip around the world, and dropped in at THE MIRROR office on Saturday to talk of his travels. "I wish to state emphatically," said Mr. Leavitt, "the story sent to THE MIRROR some time ago by Lenore White, that I had left the members of my company stranded in Manila. Some members of the company left of their own accord, and the others I placed with the Orpheum management, which has theatres in Manila, Hong Kong, and Shanghai, at fine salaries for a six months' engagement. In spite of tremendous obstacles, I carried my three companies through South Africa, India, Burma, China, and over to Manila. We did not play Japan on account of the war. We spent seven months in South Africa, where I booked a tour on a new plan that astonished the managers who have been there for years. My telegrams in doing this cost me nearly \$500. I shall probably go over there next year with a big minstrel company." Mr. Leavitt told many interesting stories of his adventures in the various countries he had played. On his way to New York he visited the new gold fields in Nevada and California, and made arrangements to promote several big mining companies in London, for which city he intends to sail this week.

ANOTHER BIG PARK ENTERPRISE.

Thompson and Dundy, of Luna Park and Hippodrome fame, have entered into an agreement with John T. Brush, who controls the lease of Manhattan Field at Eighth Avenue and 155th Street, and early next Summer the place will open as a mammoth amusement park, which is expected to eclipse Luna Park in attractiveness. About \$1,000,000 will be expended, and the place will give employment to 1,500 people. It is the intention of Thompson and Dundy to use the attractions that will appear during the Winter in their Hippodrome, and add many novel and striking features. Work on the new enterprise will be begun within sixty days.

WELL KNOWN ACT CHANGED.

The Yankee Comedy Four will hereafter consist of Emmett O'Connor, Arthur Earle, James Leahy and William J. Kane. The act has been entirely reconstructed, with new dialogue, songs and business, and will be done in one. The members are working together in complete harmony and their only object will be to entertain the public and satisfy the managers.

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SQUARE, W. C.

Sept. 17.

Charles Morton was in town this week to take a look around, and must have felt elated at the business that the Palace Theatre is doing, and confident that he has left the house in charge of his worthy lieutenant, Alfred Butt, who took up the reins most successfully. Mr. Butt has been connected with the Palace for the last five years as secretary, and for the last three years as business manager. Lately he has taken the bulk of heavy responsibilities of Mr. Morton's shoulders; in fact, doing a great deal of the bookings. He has a pleasing personality, and is steadily gaining a deserving popularity among the patrons of that very select house. The long talked of Magic Kettle act made its debut in full steam last Monday night, and if it did not excite the audience to enthusiasm, it was sufficient of a strong sensation to make them very interested and be a big box-office attraction for some time to come. The effects are most interesting because of their novelty, and Benjamin F. Taylor very ably entertains the audience with some appropriate explanations, and relieved the monotony of the experimental chamber. He was assisted by Miss Hurst, a charming little woman, who handled the kettle daintily but expertly. Why Japanese performers who are credited with a natural artistic taste, should have such an ugly back-setting as the Tokio Troupe have, is inexplicable. Their act was good and full of clever feats. They were six in number, and equally clever in equilibristic feats, on the whole, being well received. Alexandre, bird imitation, is again on the bill, and gives some excellent whistling in his impersonations of various feathered creatures. James Stewart is amusing in his tramp act, giving some pleasant selections in many different ways. Holden's marionettes wonderfully handled, are still holding the audience's interest. Still appearing are Vesta Victoria and Victoria Monks, whose American song, "Ain't I No Use," proved that she was a great deal of use in entertaining the audience. Last week at the same house Gillman and Murray made their first appearance in England, and in their black-face act proved themselves capable and pleasing artists. They rendered some Southern songs very prettily, and their tune should be an acquisition to most houses. They have the real comedy of the South, which the English audiences have yet to be educated up to, perhaps.

The Euston, this week, has a strong bill, and Mr. McAvoy looks delighted at the swarms of people who attend. Paul Martinette is the drawing card, and in Robert Macaire he and his fellow players prove themselves most capable. Frobel and Ruge, who leave next week for the Continent for a five months tour, are extremely funny in their novel act on the pole and trapeze. Hamilton Hill sang two songs remarkably similar, not only in their melody and subject, but in the manner in which they awakened the applause of his listeners. I was charmed with talented Millie Lindon, who proved herself a most artistic singer, and is possessed of a most sympathetic style, which instantaneously captivates her audience. The way she sang "And the Rain Came Pitter Patter Down" made one feel as if one wouldn't care if it snowed under the circumstances. Guff and Alpha are clever at hoop-throwing, and with some humorous patter forced the success of their act. The Caledonian Boys are a clever set of musicians, and are scoring with the same success as when I saw them at the Hippodrome. Although the Strand was in the hands of roadmakers, it does not appear to have had any ill effect on the takings of the Tivoli. No doubt this happy state of things is due to the fine programme that has been drawn up by the enterprising joint managers, Howell and Yates, the last named being late of the Clapham Grand and a son of the well-known founder of the World and of society journalism. The Northern Troupe of Dancers, who are not unknown in America, in Scotch and Irish reels and jigs, scored with their six exponents a success. Mudge and Morton, specially engaged after a moss tour, are Americans, and remarkably clever ones. In their first duet, Miss Morton, young woman of fine personality, sang to Mudge's flute combination, then Miss Morton rendered the "Arizona Maid" and followed up with Mudge in a duet on wonderfully plated bassoons, ever and anon breaking into song. This act is well put on and the singing and playing is of an extremely high order. Peggy Pryde, daughter of the famous Jenny Hill, is a favorite and scores immensely in her East End songs. Fanny Wentworth, the well-known drawing room entertainer, has some new and catchy business and forcibly illustrates the hustling capabilities of the Western States frog as against the Eastern. She has, no doubt, brought this story back from her visit to the States. It is useless for Data, the memory marvel, to ask the audience if "that is right." He is always right. The multitude of facts he pours out is astounding. To William Lee and Helen Bentley, a comedy duo, one of the successes of the evening fell. The finale showed the awful fate that awaits every man who interferes in the quarrels of man and wife. Every point of this sketch was highly appreciated by the audience and tickled them immensely. The Nelson Newsboys' Quartette, with their own scene of Brooklyn Bridge, also made a big hit. Their singing is fine and the colored man of the troupe excels in his dancing. Lily Burnard looks stately in a wonderful hat, and, of course, other things, and also catches the public taste. Queenie Leighton, a very sweet. She is a late recruit from musical comedy. Her gifts are distinct and the music hall gains by her presence. Lillie Soutter in a hackneyed song evidently found favor, while Maud Venn in her song, "A Model Maid," is very precise; in fact, quite a model maid. R. G. Knowles, Harry Tate and Millie Lindon help to form an excellent entertainment.

The Hippodrome craze has now touched Buenos Ayres, where Frank Brown intends building one after the style of the London one. He conceived the idea some time back, realizing the great chance in South America for such a house. It is to have a seating capacity of 1,800, with the latest contrivances in the way of sliding roof, tank and fireproofing; in fact, will be up-to-date in every direction. It will be ready next April, being now in construction. Mr. Brown is not unknown in America, where years back he was a performer and a brother of Adele Purvis Onli. He has lived for the last sixteen years in Buenos Ayres, and with his knowledge of the atrial affairs should have a bright future with his latest venture, which has been solely raised on Argentine capital.

Malini, the well-known card manipulator, has been requested to entertain King Leopold of Belgium and the Royal party during a five days' cruise in the North Sea next week.

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Wayne and Lamer are due to arrive in Liverpool next week, where they open at the Haymarket.
G. W. Webster, the late manager of Phroso, has produced his new act Electro at the Palace, Manchester, making a terrific hit. He is due shortly at the London Hippodrome, when I will give a detailed description of his act.
Everhart, with his hoop act, is astonishing his audiences at the Apollo Theatre, Vienna.
Houdini is at present the talk of Glasgow. It will be hard for him to release himself from that town.
Will Murray, the manager of the Palace, Blackburn, sailed yesterday on the Celtic for New York, to spend a short holiday in the States.
REVONOC.

DECKER IS VERY BUSY.

James H. Decker, manager of George Primrose and his minstrels, is one of the busiest men in New York. Within the past week he has given orders to Young's Studio for eight massive sets of scenery; to Wharnock and Eaves for elaborate costumes; to Edward Siedle for a full line of properties, and to the Strobridge company for a full outfit of elaborate printing. Mr. Decker has opened offices in the New Amsterdam Theatre Building, where he is kept on the go from morning to night interviewing prominent artists, with a view to securing only the very best available talent for the company. Judging from the preparations already under way, this organization will be one of the biggest things of the kind ever sent out. The preparations are so far advanced that Mr. Decker feels confident that the company will open on or before Thanksgiving Day.

WINTERS-ELTRYM.

Frank B. Winter and Miss Eltrym were married at the Auditorium Annex in Chicago on Sept. 20 by Rev. G. D. Chworth. The bride was attended by Ruth Nelta, the groom by J. A. Sternad, in whose office they met when first introduced last December. Miss Eltrym is well and favorably known as a clever mezzo-soprano in vaudeville. Mr. Winter is manager of the successful little theatre, the Crystal, located at Milwaukee. Miss Eltrym is a native of Oregon, where she formerly taught school.

SPADONI SPRAINS HIS BACK.

Charles Bornhaupt, the international agent, informs THE MIRROR that Paul Spadoni, the juggler, met with a serious accident a few days ago while playing Keith's Philadelphia Theatre. In balancing his 500-pound automobile he sprained the muscles of his back so badly that the physicians who examined the injury have forbidden him to perform the trick for at least six months. While the big feature of his act will have to be cut out, he will still be able to perform the others, and will continue to fill his engagements.

NO RECEIVER FOR DREAMLAND.

On Saturday last a New York paper published an item to the effect that Dreamland, the big Coney Island amusement park, was in difficulties and that a receiver would be appointed to take charge of its affairs. This was denied in a most emphatic way by William H. Reynolds, president of the Dreamland company, who stated that the enterprise had cleared over \$400,000, or 20 per cent. on the \$2,000,000 invested. The park will be enlarged and improved before next season.

DONNELLY AND TRADER COME IN.

The ranks of the vaudevillians will shortly be swelled by the addition of those clever comedians, Henry V. Donnelly and George Henry Trader, who will make their joint debut on the Troctor circuit in a sketch called Strangled on Sunday. They will play the Newark and twenty-third Street houses next week. Amy Lesser will play the leading female role.

VAUDEVILLE JOTTINGS.

Marshall P. Wilder, who will sail for Australia on Oct. 13, beginning a tour of the world, has arranged to write a weekly letter to the "Sunday Magazine" while he is away. James Barton Adams, of Denver, has written a poem to Mr. Wilder, called "Good-bye, Marshall," in which he voices deep and sincere regret at the departure of the little humorist for foreign shores.

The Sisters McConnell have joined the Vandyke Stock co. to play responsible parts in a repertoire and do their specialties, which they change at every performance. Kitty Smith, the mother of the young women, is with them on the tour.

The Sells estate case, which involves the possession of \$300,000, was settled out of court last week at Topeka, Kan. Willie Sells will get the larger portion and Mrs. Ellen White, of Dayton, O., and Mrs. Emma Clark, of Philadelphia, will divide \$18,000 between them. Allen Sells, Jr., is allowed \$80,000. Willie Sells proved that he was the adopted son of Mrs. Sells-Graham.

The opening of the New Unique Theatre at Indianapolis, Ind., has been delayed on account of a strike, and all acts had to be canceled. The opening is now set for Oct. 3, and Manager R. B. Thorburn says that the date will not be changed again. The building will be fire proof throughout.

One of the features of the entertainment to be offered at Lew Fields' Theatre will be a dance by six genuine immigrant girls direct from Ellis Island. Joseph Weber, not to be outdone, announces the engagement of Jimmy Corrigan, a newboy soprano, discovered in the streets of New York by Mrs. Weber.

The wisecracks, who like to trace the origin of the melodies used in popular songs, have discovered that "Blue Bell" resembles a hymn called "Water-moat." Theodore Morse, the composer, maintains that he never heard of the hymn until some time after his song was published.

Kirkby, Pettit and Green, the designers of Dreamland, are now at work on the plans for the big amusement park in the upper part of Manhattan Island, which it is expected will be opened next June. The property on which it will be erected comprises fifty acres, and it is said that a co. capitalized at \$3,000,000 will put the enterprise through.

Newell and Niblo, the xylophone experts, closed their summer season in the parks Sept. 18, and joined the Howard-Dorset Stock co. for three weeks.

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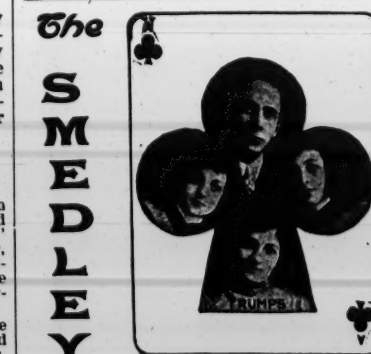
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N. B.—Every few thousand dollars helps along a little. See page 18, Everhart's book, entitled the "Timber Trainer." Send 25 cents to 486 Galloway Ave., Columbus, Ohio, or The Great International Exchange, 76 So. Clark St., Chicago. Address Apollo Theatre, Vienna, September; Hanna Theatre, Hamburg, October.

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SKETCHES.

CHESTER BARRON

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at Fort Wayne, as a special vaudeville feature. They will open their regular winter season at Trent Theatre, Trenton, N. J., Oct. 3, and will make their first New York appearance this season at Pastor's, Oct. 10. They are booked solid until May 1, their tour including the Orpheum, Keith and Moore circuits and several individual houses.

Low Dockader's, who is with the Carter De Haven Sextette, is making a big hit with her clever ballet and buck dancing. This act is booked up to Aug. 30, 1905.

The Sorceress, and not The Coronet of the Duchess will be the first play burlesqued at Weber's Music Hall. The house will be opened for inspection on Oct. 4, when Anna Held and the members of the co. will be "at home." The regular opening date has not yet been fixed.

Christy Mathewson, the baseball pitcher, who has been with the Athletics all season, will go into vaudeville as a monologist.

Frey and Ferguson are now on their eighth week with Woodhous and Walden's High Rollers doing their specialty and playing the principal comedy parts. The German Fox Trot, which they have a big hit, and a song by the press.

Master Elliott, the son of Mr. and Mrs. J. C. Nugent, who is said to be the youngest monologist on the stage, made his New York debut last week at Pastor's, scoring a decided hit. He made his first appearance there, and since then throughout the West. His little sister Ruth, aged twenty months, made her debut at Riverside Theatre, Saginaw, Mich., a few weeks ago, taking a bow with Elliott to the accompaniment of great applause.

M. S. Benham is booking a one-act operetta called A Highwayman Highwayman, written and composed by Manuel Klein, musical director of the Lyceum Theatre. The cast will require four clever singers, and it will be put on elaborately.

Hughes Dougherty, W. C. Fields, and the Empire City Quartet have been engaged for McIntyre and Heath's production of The Ham-Tre next season.

The Maestric Musical Four (Collins, Terrill Brothers, and Simon) broke in their new act Aug. 22, and wrote that it is the best they have ever done, both as regards the comedy and the music. They have closed a very successful engagement over the Polo Circuit as one of the features, and received some very flattering press notices. Their time is pretty well booked up.

Mr. and Mrs. Howard Truesdell write that they opened at the Orpheum, San Francisco, on Sept. 18, and that their sketch, Aunt Louisa's Advice, was a pronounced hit.

Dale and Anderson, managers of the Eight Vassar Girls, have in preparation a new act called The Vassar Girls. The act will employ twelve young women and seven acts of special costumes.

The Messenger Boys' Trio will leave Fred Irwin's Big Show and go back to vaudeville. They are booked solid for the rest of the season, and have some good offers to go to Europe next year.

Madame Slapoffski, the celebrated Australian prima donna, continues to attract a large audience, and her act, as B. Curtis, who is responsible for her coming to the United States, is pleased at the manner in which she has been received. Her press notices in every city have been most enthusiastic and her personal success has been very great.

Maddox and Wayne have separated, and Maddox will re-enter vaudeville with a new partner.

Dick Cooley, the left fielder of the Boston team, will go into vaudeville in a sketch by George M. Cohan, called A Ninth Inning Finish At the Polo Grounds. He will be assisted by Harry Mayo and George Adams.

VAUDEVILLE IN BROOKLYN.

McIntyre and Heath headed the bill at the Orpheum last week and scored heavily in their old familiar sketch, The Man from Montana. This is the last season they will be in vaudeville, and every one laughed their hearts out while they were on the stage. Otto Johnson, in their support, was highly satisfactory. Therese Dorzeval, prima donna direct from La Scala, Milan, was recalled time and time again. Her selections were all first class, and with the exception of "Violet," were sung in Italian. Seldom have we had the pleasure of hearing a voice of such wonderful quality as Mme. Dorzeval's, and certainly not many that are as expressive. Spessard's Bears made their American debut and were a big success. It is one of the cleverest bear acts ever presented here. Jack Norworth, the same Jack, but minus the old familiar cigar, scored about the biggest hit he ever made in Brooklyn. The greater part of his monologue is new and original. His parodies fresh and capital in theme as always. The Latons, Frank and Jen, fresh from their European laurels, scored even greater success than at their last appearance in this city, and were really the applause hit of the bill. The comedy is good, the musical work excellent and should place the sketch among the best comedy musical acts in vaudeville. Harry Smir and Rose Kessner, as usual made a splendid impression. Acrobatic work seemed to be second nature to Harry Smir, and he performs the most difficult feats imaginable with an ease that would tickle a Sampson. Miss Kessner, always lively and full of life, "danced" herself into the hearts of the audience from the start. "Charlie Vance," the imitable comic song singer, was happy in a most genial welcome. Her songs are always new and won instant approval. Knight Brothers and Sawtelle presented a truly unique singing and dancing act and won hearty encores purely on their merit as dancers. The act is exceptionally neat and should be in demand. The Stein-Erette Family scored heavily in their wonderful acrobatic work. This week Charlie T. Hawtrey and Company, Paul Spadoni, Clayton White and Marie Stuart, Roche's Dogs and Ponies, Press Eldridge, Holcombe, Curtis and Webb, Louise Dresser, and Mr. and Mrs. Allison.

Watson's Cozy Corner offers Mlle. Ethardo, Fluke and McDonnell, Charlotte Delmar, and a number of other acts, and Mildred Gilmore in this week's olio. Barbara Fiddley is the burlesque offering.

Mabel McKinley was the feature at Hyde and Behman's, and the effect of her popularity was seen at the overcrowded house. Her selection, "Sembuch Value," "I Can't But Think of Thee," and "Karama," the last two named being her own compositions. Her reception was very cordial and her "Karama" brought forth repeated encores.

The Hengstler Sisters, resplendent in new costumes that were creations of beauty, offered their most refined and pleasing dancing specialty to a highly admiring audience. The charming daintiness with which they work, and the perfect rhythm, can be described as a poem of enchanting interest. William Hines and Earl Remington, although under the disadvantage of severe colds, again covered themselves with glory in their exceptionally clever specialty. Francis H. White and Leo Starn, who were a big hit in the Band Wagon, Lew Bloom and Jane Cooper made a most pleasing impression in their new sketch. Bloom is the same tramp of yore, and every one was happy when he sang the Edgemoor Light song that is his trademark. Sparrow, mad as ever, broke up the show and everything he laid hands on, to the great delight of everyone. Earl and Wilson, in a comedy musical act, won success. Especially good in the comedy work of Miss Wilson. Chas. W. Littlefield, in an artistic bit of mimicry, more than proved his worth as an entertainer. La Tell Brothers, in good acrobatic work, completed the bill. This week Rice and Cohen, Vassar Girls, Girard and Gardner, Zeno, Carl and Leo, E. Cam, Cam, Cam, and Willard, Adami and Taylor, The Brettons, and Dierd, the Arabian Stallion.

GEORGE TERWILLIGER.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acrobatic Girls, Eight-Folles Bergere, Paris, France—Indefinite.

Adami and Taylor—H. and B. Brooklyn, Sept. 26-1.

H. and B. N. Y. 3-8.

Adams, Edward B.—Watson's, Brooklyn, Sept. 26-8.

Adler, Flo—Hopkins, Louisville, Ky., Sept. 25-1, Hopkins, Tenn. 3-8.

Agout and Weston—Columbia, St. Louis, Sept. 26-1.

Albino and La Brant—Electric Park, Newark, N. J., Sept. 26-1.

Alburtus and Bartram—Palais d'Ete, Brussels, Belgium 7-20.

ALDRICH, CHARLES T.—Empire, Blackburn, Eng. 3-8, Halifax 10-15.

Alexander and Kerr—Poli's, Hartford, Sept. 26-1.

Sheddy's New Bedford, Mass. 3-8.

All's, Hassen Ben, Arab Troupe—Keith's, Baltimore, Sept. 26-1.

Allen, Sea and Violet—G. O. H., Indianapolis, Sept. 26-1.

Alison, Mr. and Mrs.—Orpheum, Brooklyn, Sept. 26-1.

Poli's, Hartford, Conn. 10-15.

Alpine Family—Fair, North Yakima, Wash., Sept. 26-1.

Alpha Trio—Pastor's, N. Y., Sept. 26-1.

Amott—Nickelodeon, Boston, Sept. 26-1.

Amoros, Mlle.—Poli's, New Haven, Conn., Sept. 26-1.

Amaden and Baird—O. H., Tiltonburg, Ont., Sept. 26-1.

Armstrong Brothers—Keeney's, Brooklyn, Sept. 26-1.

ASHTON, MARGARET—Oxford, London, Eng., Sept. 12-1.

Ashtons, The—Hathaway's, New Bedford, Mass., Sept. 26-1.

Atlanta, La Belle—Palais d'Ete, Brussels, Belgium 7-20.

Atherton, Agnes—Garden, Canton, O., Sept. 26-1.

Auburn, Three—Bradenburg's, Phila., Sept. 26-1.

Aud, Edna—H. and B., Chicago, Sept. 26-1.

Austin, George E.—Proctor's 5th Ave., N. Y., Sept. 26-1.

Austin, The Great—Bradenburg's, Phila., Sept. 26-1.

Avery and Healy—Bijou, Oakbrook, Wis., Sept. 26-1.

Avon Comedy Four—H. and B., Chicago, Sept. 26-1.

Baggeson, The—Wintergarten, Germany, Sept. 19-30.

Balless and Fletcher—Cook's, Rochester, N. Y., Sept. 26-1.

Bailey and Madison—Shea's, Cleveland, Sept. 26-1.

Avenue, Pittsburgh, Pa. 3-8.

Ballerini, Clara—Trent, Trenton, N. J., Sept. 26-1.

Bartlett, The—Fair, Bath, N. Y., Sept. 26-1.

Barnabee, Henry Clay—Columbia, St. Louis, Sept. 26-1.

Barnes, Stuart—Poli's, New Haven, Conn., Sept. 26-1.

Barrow and Lancaster—C. O. H., Chicago, Sept. 26-1.

Bartow and Laferty—Howard, Boston, Sept. 26-1.

Baums, Three Marvelous—Exposition, St. Louis—Indefinite.

Bean and Butler—A. and S., Boston, Sept. 26-1.

Bean and Hamilton—Cleveland, Ohio, Sept. 25-1.

Beemer and Juggling Girl—Crystal, Lincoln, Neb., Sept. 26-1.

Belford, Mr. and Mrs. Al. G.—Bijou, Duluth, Minn., Oct. 1-30.

BERGERE, VALERIE—G. O. H., Indianapolis, Sept. 26-1.

Hopkins, Louisville, Ky. 2-8.

Bernsteins, The—Arcade, Toledo, O., Sept. 26-1.

Berry and Berry—Proctor's 23d St., N. Y., Sept. 26-1.

Bernette and Newman—Columbia, St. Louis, Sept. 26-1.

Blim-Bomm-Br—Cleveland's, Chicago, Sept. 26-1.

Bingham and Thornton—C. O. H., Chicago, Sept. 26-1.

Bingy and Chapman—Wirth's Palm Garden, Sept. 19-8.

Black, James E.—Bradenburg's, Phila., Sept. 26-1.

Blanche, La Belle—Keith's, Cleveland, Sept. 26-1.

Bloodgood and Catherine—Keith's, Providence, Sept. 26-1.

Bloom and Cooper—Shea's, Buffalo, Sept. 26-1.

Bond, Frederick—G. O. H., Pittsburgh, Sept. 26-1.

Borani and Navarro—Columbia, Cincinnati, Sept. 26-1.

Bovals, Louis—Fair, St. John, N. B., Sept. 26-1.

Brady and Hamilton—Bijou, Eau Claire, Wis., Sept. 26-1.

Brandon and Wiley—Howard, Boston, Sept. 26-1.

Breen, Harry J.—Keeney's, Brooklyn, Sept. 26-1.

Brennan, Musical—Star, Atlanta, Ga., Sept. 19-8.

Brettons, The—Fair, Victoria, B. C., Sept. 26-1.

Briggs, Martha—Howard, Boston, Sept. 26-1.

Bright Brothers—Keith's, Boston, Sept. 26-1.

Brittons, The—H. and B., Brooklyn, N. Y., Sept. 26-1.

Brooks, Herbert—H. and S., N. Y., Sept. 26-1.

Mohawk, Schenectady, N. Y. 3-8.

Brown, Harris and Brown—Hopkins', Memphis, Tenn., Sept. 26-1.

Brown, A. Harry—Grand, Butte, Mont., 10-22.

Brown, Harry—G. O. H., Pittsburgh, Pa., Sept. 26-1.

Browne, Whistling Tom—Folles Bergere, Paris, France, Sept. 1-30.

Browning Slats—Poli's, Bridgeport, Conn., Sept. 26-1.

Bruce and Daigneau—Proctor's 125th St., N. Y., Sept. 26-1.

Bruno and Russell—Keith's, Cleveland, Sept. 26-1.

Bryant and Saville—Woolworth's, Lancaster, Pa., Sept. 26-1.

Buckley, Charles—C. O. H., Chicago, Sept. 26-1.

Burke and La Rue—Poli's, New Haven, Conn., Sept. 26-1.

Burke, Moller and Teller—Tivoli, Sydney, Aug. 8-10.

Burton and Brooks—Orpheum, Los Angeles, Sept. 18-1.

Burton's Dogs—Keith's, Philadelphia, Sept. 26-1.

Bush, Frank—Shea's, Buffalo, Sept. 26-1.

Byrne and West—Edison, Spokane, Wash., Sept. 25-1.

Edison, Lewistown, Ind., 2-8.

Caffrey and Grant—Casino, Manchester, N. H., Sept. 26-1.

Calasdo, Juan A.—Hippodrome, London, Eng.—Indefinite.

Caldoro, A. K.—Orpheum, Kansas City, Sept. 25-1.

Caldwell, W. C.—Woolworth's, Washington, D. C., Sept. 26-1.

Campbell and Selkirk—C. O. H., Chicago, Sept. 26-1.

Camp, John E.—H. and B., Brooklyn, Sept. 26-1.

Candfield and Carlton—Victoria, N. Y., Sept. 26-1.

Carlin and Otto—Keith's, Cleveland, Sept. 26-1.

Carlyle, Gladys—Empire, San Francisco—Indefinite.

Caron and Farnum—Proctor's, Newark, N. J., Sept. 26-1.

Carroll, Mlle.—Unique, Eau Claire, Wis., Sept. 26-1.

Bijou, Marinette, 3-8.

Carroll, William F.—Auditorium, Phila.—Indefinite.

Carson and Willard—H. and B., Brooklyn, Sept. 26-1.

Carter and De Haven—Shea's, Buffalo, Sept. 26-1.

Carter De Haven Sextette—Keith's, Boston, Sept. 26-1.

Curtwell and Harris—Victoria, N. Y., Sept. 26-1.

Cusad and Devere—Bijou, Duluth, Minn., Sept. 26-1.

Castell and Hall—Howard, Boston, Sept. 26-1.

Castell and Collins—C. O. H., Chicago, Sept. 26-1.

Castle Square Quartette—Arcade, Toledo, O., Sept. 26-1.

Caswell, Maude—Theatre des Nouveaux, Cairo, Egypt, Sept. 15-15.

Chamberlins, The—Konachers, Vienna, Austria, 1-30.

Chassinio—Keith's, Providence, Sept. 26-1.

Chester, Mlle.—Woolworth's, Lancaster, Pa., Sept. 26-1.

Two-Fair, Bath, N. Y., Sept. 26-1.

Cleodora, The—Fair, Wampoketta, O., Sept. 26-1.

Clifford and Burke—Grand, Pittsburgh, Pa., Sept. 26-1.

Howard, Boston, 3-8.

Cockley and McBride—Keith's, Providence, Sept. 26-1.

Cole and Collins—C. O. H., Chicago, Sept. 26-1.

COLE AND JOHNSON—Shea's, Toronto, Can., Sept. 26-1.

Collins and Hart—Cleveland's, Chicago, 3-15.

Columbians, The—Columbia, Cincinnati, Sept. 25-1.

Hopkins, Louisville, 9-15.

Connelley and Clark—Nickelodeon, Boston, Sept. 26-1.

Conroy and Pearl—Grand, Joliet, Ill., Sept. 26-1.

Conway and Leland—Toulon, France, Sept. 24-30.

Collins and London, Eng., 10-15.

Coogan, Tom—Proctor's 125th St., N. Y., Sept. 26-1.

Cook and Harris—O. H., Cooperstown, N. Y., Sept. 26-1.

Cooke and Rothert—Palais d'Ete, Brussels, Belgium, Sept. 16-30.

Corinne—Keeney's, Brooklyn, Sept. 26-1.

Cowles, Eugene—C. O. H., Chicago, Sept. 26-1.

CRANE, G. ARDIN—M. N. MRS., Portland, Sept. 26-1.

CRANE, G. ARDIN—M. N. MRS., Portland, Sept. 26-1.

Cressy and Dayne—Circle, N. Y., Sept. 26-1.

Cull, James H.—G. O. H., Pittsburgh, Pa., Sept. 26-1.

Curtis and Adams—Hathaway's, New Bedford, Mass., Sept. 26-1.

Cutty, Six Musical—Keith's, Cleveland, Sept. 26-1.

H. and B. N. Y. 3-8.

Dagwell, Aurie—Proctor's, Newark, Sept. 26-1.

Dan, Strik and Lou—Howard, Boston, Sept. 26-1.

Fair, Brockton, 4-7.

Daniel, Walter—Keith's, Providence, Sept. 26-1.

Darmody—Fair, York, N. Y., Sept. 26-1.

Darrow, Mr. and Mrs. Stuart—Columbia, St. Louis, Sept. 26-1.

Deacon and Walker—Olympic, N. Y. C., Sept. 5-Indefinite.

Dean, Ralph—Palace, London, Eng., Sept. 12-22.

Deane, Sydney—Chase's, Washington, Sept. 26-1.

DEBIERE, ARNOLD—Hippodrome, Glasgow, Scot., Sept. 26-1.

Pavilion, Newcastle-on-Tyne, 3-8.

De Chas, William—C. O. H., Chicago, Sept. 26-1.

De Hollis and Valora—C. O. H., Chicago, Sept. 26-1.

De Laska—Electric Park, Newark, N. J., Sept. 26-1.

De Lion, Clement—Keith's, N. Y., Sept. 26-1.

De Marie and Orlando—Parlor, Everett, Wash., Sept. 26-1.

De Muths, The—Proctor's 5th Ave., N. Y., Sept. 26-1.

De Onzo—Chase's, Washington, Sept. 26-1.

De Renzo and Ladne—Proctor's 23d St., N. Y., Sept. 26-1.

De Serris, Henriette—Auditorium, Phila., Sept. 26-1.

De Vole, Eddie—Haymarket, Chicago, Sept. 26-1.

Delara, Peppita—Bangor, Me., Sept. 26-1.

Dell, Oro, Luigi—Temple, Detroit, Sept. 26-1.

Dell and Longi—Sisters—Bijou, Eau Claire, Sept. 26-1.

Delmore and Darrell—Haymarket, Chicago, Sept. 26-1.

Delmore and Wilson—Academy, Washington, Sept. 26-1.

Delmore Sisters—Orpheum, Omaha, Sept. 25-1.

Orpheum, Denver, 3-8.

Dereuda and Green—Arcade, Toledo, O., Sept. 25-1.

Carnival, Cedar Rapids, Ia. 3-8.

Deveau, Hubert—Proctor's 125th St., N. Y., Sept. 26-1.

Devon, Emmet—Orpheum, St. Joe, Mo., 2-8.

Diamonds, The Three—Robinson's Park, Fort Wayne, Ind., Sept. 26-1.

Dickinson's Dogs—Delmar Garden, St. Louis, Sept. 26-1.

Dill and Ward—Haymarket, Chicago, Sept. 26-1.

Dillon Brothers—Haymarket, Chicago, Sept. 26-1.

Dixey, Henry E.—Keith's, Cleveland, Sept. 26-1.

Djerrid-H. and B., Brooklyn, Sept. 26-1.

DOHERTY SISTERS—Oxford, London, Sept. 19-Indefinite.

Dolan and Lenhard—Cleveland's, Chicago, Sept. 25-1.

Doll, Alice—Lyndon—Temple, Detroit, Sept. 26-1.

Shea's, Buffalo, 3-8.

Dooley, J. Francis—Proctor's 5th Ave., N. Y., Sept. 26-1.

Dorach and Russell—Shee's, New Bedford, Mass., Sept. 26-1.

Doss-A. and S., Boston, Sept. 26-1.

Douglas, Brown—Keith's, N. Y., Sept. 26-1.

Dowd and Willard—C. O. H., Chicago, Sept. 26-1.

Downs, T. Nelson—Orpheum, Budapest, Austria, 1-30.

Doyle and Granger—Young's Pier, Atlantic City, N. J., Sept. 26-1.

Drawee—C. H., Indianapolis, Sept. 26-1.

Dresser, Louise—Orpheum, Brooklyn, Sept. 26-1.

Dudley and Chessman—G. O. H., Pittsburgh, Sept. 26-1.

Dumonds, The—Orpheum, Kansas City, Sept. 25-1.

Dunbars, Four Casting—Haymarket, Chicago, Sept. 26-1.

26-1. Grand Rapids, Mich., 3-8.

San Antonio, Tex., 10-15.

Dunbar, A. O.—Keith's, Providence, Sept. 26-1.

Earle and Earle—Palace and La Scala, London, Aug. 8-1.

Keith's, N. Y., 17-22.

Earle, Dorothy—Park, Worcester, Mass., Sept. 26-1.

BECKHOFF AND GORDON—Poli's, Bridgeport, Sept. 26-1.

Poli's, Hartford, 3-8.

Eanna, Hazel—Keeney's, Brooklyn, Sept. 26-1.

Eldridge, Press—Orpheum, Brooklyn, Sept. 26-1.

Elmo, Peter and Allie—People's, Lowell, Mass., Sept. 26-1.

Elton, Brooke—G. O. H., Memphis, Tenn., Sept. 26-1.

Emerson and Omega—Columbia, St. Louis, Sept. 26-1.

Empire City Quartette—Orpheum, Utica, N. Y., Sept. 26-1.

Empire Comedy Four—Honks', Louisville, Ky., 3-8.

Empire Comedy Four—Honks', Louisville, Ky., 3-8.

English Girls, Eight—H. and B., Chicago, Sept. 26-1.

Erroll and Wilson—Shields' Park, Portland, Ore.—Indefinite.

Ramonde, Mr. and Mrs.—Hopkins', Louisville, Ky., Sept. 26-1.

Evans, Devoe and White—Proctor's, Albany, N. Y., Sept. 26-1.

Evans, May—Proctor's 23d St., N. Y., Sept. 26-1.

Everhart, The Great—Hansa, Hamburg, Germany, 1-30.

Exposition Four—Trent, Trenton, N. J., Sept. 26-1.

Faralado—Edison, Spokane, Wash., Sept. 26-1.

Fantas, Two—Columbia, Wash., Sept. 26-1.

Unique, Bellingham, Wash., 3-8.

Farley, James and Bonnie—Orpheum, San Francisco, Sept. 25-8.

Fern Comedy Four—Family, Butte, Mont., Sept. 26-1.

Ferguson and Beeson—C. O. H., Chicago, Sept. 26-1.

Ferguson and Mack—G. O. H., Indianapolis, Sept. 26-1.

Filds and Hanson—Poli's, New Haven, Conn., Sept. 26-1.

Finlay and Burke—Mechanics', Salem, Mass., Sept. 26-1.

Keith's, N. Y., 3-8.

Flaher and Carroll—Temple, Detroit, Sept. 25-1.

Fisher, Mr. and Mrs. Perkins—Keith's, Cleveland, Sept. 26-1.

Orpheum, Utica, N. Y., 3-8.

Fitzgerald, H. V.—Pastor's, N. Y., Sept. 26-1.

Fitzgibbon-McCoy Trio—Pastor's, N. Y., Sept. 26-1.

FLITCHER, CHARLES LEONARD—London, Eng., Sept. 26-1.

Florence Sisters—Haymarket, Chicago, Sept. 26-1.

Columbia, St. Louis, 2-8.

Ford and Gehru—Keith's, Baltimore, Sept. 26-1.

Ford and Wilson—Temple, Detroit, Sept. 26-1.

Ford Sisters—Keith's, Boston, Sept. 26-1.

Keith's, Providence, 3-8.

Forrest and Forrest—C. O. H., Chicago, Sept. 26-1.

Foster, Ed—Keith's, N. Y., Sept. 26-1.

Gaster, Margaret—Unique, Windsor, Can., Sept. 26-1.

Fox and Melville—Hippodrome, Stoke-on-Trent, Eng., Sept. 19-1.

Fox, Madge—Empire, Hoboken, N. J., Sept. 26-1.

Francell and Lewis—Cleveland's, Chicago, Sept. 25-1.

Frederick Brothers—G. O. H., Pittsburgh, Sept. 26-1.

Friend, Geo.—Orpheum, Utica, N. Y., Sept. 26-1.

Proctor's, Albany, 3-8.

Frye and Allen—Bijou, Winnipeg, Can., Sept. 26-8.

Gairing and Vincent—Maryland, Baltimore, Sept. 26-1.

Orpheum, Chicago, 3-8.

Gardner Children, Three—Jeffers', Saginaw, Mich., Sept. 19-1.

Arcade, Toledo, O. 2-8.

Gardner and Stoddard—Bijou, Portland, Ore., Sept. 26-1.

Gash Sisters—Keith's, Providence, Sept. 26-1.

Gay, Great—Charity Circus, Ann Arbor, Mich., Sept. 25-1.

George and Harrington—Electric Park, Newark, N. J., Sept. 26-1.

Germinal, Sig.—Keith's, N. Y., Sept. 26-1.

Gilbert, John D.—H. and B., Brooklyn, Sept. 26-1.

Gillett's Dogs—Victoria, N. Y., Sept. 26-1.

Gillett's Dogs—Victoria, N. Y., Sept. 26-1.

GILLIAN AND MURRAY—Palace, London, Eng., Sept. 24-Indefinite.

Gillingwater, Claude—Temple, Detroit, Sept. 25-1.

Girard and Gardner—H. and B., Brooklyn, N. Y., Sept. 26-1.

Girard, Helene—G. O. H., Pittsburgh, Pa., Sept. 26-1.

Gleason, John and Bertha—Cook's, Rochester, N. Y., Sept. 26-1.

Gleason, James Richmond—Proctor's, N. Y., Sept. 26-1.

Gogin and Davis—Empire, Shepherd's Bush, Eng., Sept. 26-1.

Golden, George Fuller—Palace, London, Eng.—Indefinite.

Goldman, Lotta—Alcazar, Denver—Indefinite.

Gordon, Cliff—Keith's, Boston, Sept. 26-1.

Grand Opera Trio—Orpheum, Kansas City, Sept. 25-1.

Grace, Margaret—Unique, Windsor, Can., Sept. 26-1.

Green and Werner—Keith's, N. Y., Sept. 26-1.

Greve and Green—Auditorium, Phila., Sept. 26-1.

Grimm, Lores—Proctor's, Albany, N. Y., Sept. 26-1.

Proctor's, Newark, N. J. 3-8.

Guerrero, Rosario—H. and B., Chicago, Sept. 26-1.

Halley and Meehan—Columbia, Cincinnati, Sept. 25-1.

Hamilton and Wiley—Criterion, Tampa, Fla., Sept. 19-1.

Harcourt and Kane—O. H., Texarkana, Tex., Sept. 26-2.

Harcourt, Frank—O. H., Tyler, Sept. 26-1.

Harcourt, William—Keith's, N. Y., Sept. 26-1.

Harmony Four—Winter Garden, Berlin, Sept. 12-10-15.

Harrigan, James—Keith's, Phila., Sept. 26-1.

Harrison Family—A. and S., Boston, Sept. 26-1.

Harris and Day—Nickelodeon, Boston, Sept. 26-1.

Hart, Kitty—C. O. H., Chicago, Sept. 26-1.

Hart and Leo—Empire, Liverpool, Eng., Sept. 26-1.

Empire, Birmingham, 3-8.

Harvey Comedy Co.—Haymarket, Chicago, Sept. 26-1.

Columbia, St. Louis, 3-8.

Haskell, Loretta—125th St., N. Y., Sept. 26-1.

Proctor's 58th St., N. Y., 3-8.

Hathaway and Walton—C. O. H., Chicago, Sept. 26-1.

Hawallan Troupe—Bradenburg's, Phila., Sept. 26-1.

Hawkins, L. and Armand—Toledo, O., Sept. 26-1.

Hawley, Charles—Orpheum, Brooklyn, Sept. 26-1.

Hayden, Fred—C. O. H., Chicago, Sept. 26-1.

Hayes, Tommy—Arcade, Toledo, O., 26-1.

Hayman, Mr. and Mrs.—Keith's, Providence, Sept. 26-1.

Hayman and Franklin—Poli's, New Haven, Sept. 26-1.

Poli's, Bridgeport, Conn., 3-8.

Hearn and Lewis—Family, Butte, Mont., Sept. 26-1.

Healey and Meely—Empire Manchester, Eng., Sept. 26-1.

HELENA, EDITH—Toulon, France, 1-6.

Eldorado, N. Y., 7-16.

Hera, Charles—Keith's, Boston, Sept. 26-1.

Herbert, Doreen—Howard, Boston, Sept. 26-1.

HERRMANN THE GREAT—Cook's, Rochester, N. Y., Sept. 26-1.

Proctor's 23d St., N. Y., 3-8.

Hilda, Mlle.—Fair, Perry, N. Y., Sept. 26-1.

Hill, Carrie—H. and B., N. Y., Sept. 26-1.

Mohawk, Schenectady, 3-8.

Hill and Sylvan—Victoria, N. Y., Sept. 26-1.

Hilliard, Robert—Shea's, Buffalo, Sept. 26-1.

Hines and Remington—H. and B., N. Y., Sept. 26-1.

Hobson—Electric Park, Newark, N. J., Sept. 26-1.

Hoch and Elton—Columbia, St. Louis, Sept. 26-1.

C. O. H., Chicago, 3-8.

Holcombe, Curtis and Webb—Orpheum, Brooklyn, Sept. 26-1.

Holmes, The—Pastor's, N. Y., Sept. 26-1.

Hoopers, The—Empire, Manchester, Eng., Sept. 26-1.

Cambridge and Middlesex, London, 3-8.

Howard and Bland—G. O. H., Indianapolis, Sept. 26-1.

Howard Brothers—Haymarket, Providence, Sept. 26-1.

Howard, Harry and May—H. and B., Chicago, Sept. 26-1.

Howard, Lester—Auditorium, Phila.—Indefinite.

Howe and Scott—Orpheum, New Orleans, Sept. 26-1.

Hot and Waller—Pastor's, N. Y., Sept. 26-1.

Hughes, Musical Trio—Orpheum, Omaha, Neb., Sept. 25-1.

Orpheum, Kansas City, 3-8.

Hume, Ross and Lewis—Palace, Hull, Eng., Sept. 26-1.

Emmie, Newcastle-on-Tyne, 3-8.

Latina, Mlle.—Hopkins', Louisville, Ky., Sept. 26-1.

Innis and Ryan—Keith's, Phila., Sept. 26-1.

Irish, Annie—Keith's, Baltimore, Sept. 26-1.

Italian Trio—G. O. H., Pittsburgh, Sept. 26-1.

Jacobs, The—Nickelodeon, Boston, Sept. 26-1.

Jacksons, The—Orpheum, New Orleans, 19-24.

Jansen, The Great—Henderson's, Coney Island, N. Y., 19-25.

Jennings and Renfrew—Howard, Boston, Sept. 26-1.

Jewell's Sisters—H. and B., Chicago, Sept. 26-1.

Johnson and Dean—Apollo, Vienna, Austria, Sept. 1-15.

Johnson and Wells—Grand, Milwaukee, Sept. 26-1.

Johnson, Baby Helen—Columbia, St. Louis, 19-24.

Johnson, Davenport and Lorella—Pastor's, N. Y., Sept. 26-1.

JOHNSTONS, MUSICAL—Tivoli, Sydney, Australia—Indefinite.

Jones, Irving—Keith's, N. Y., Sept. 26-1.

Jordan, Alice—Nickelodeon, Boston, Sept. 26-1.

Jordan, Harry—Young's, Atlantic City, N. J., 19-24.

Kaufman, Reba—Shafesbury, London, Eng.—Indefinite.

Keatons, Three—Keith's, Boston, Sept. 25-1.

Keith's, Providence, 3-8.

Keeley Brothers—Trent, Trenton, N. J., Sept. 26-1.

Keeley, Mr. and Mrs. Alfred—Orpheum, Denver, Sept. 26-1.

Kelly and Ashby—Cook's, Rochester, N. Y., Sept. 26-1.

Kelly and Gallot—Proctor's 23d St., N. Y., Sept. 26-1.

Kelly and Reno—Proctor's 5th Ave., N. Y., Sept. 26-1.

Kelly, Edythe—V. Bradenburg's, Phila., Sept. 26-1.

Kelly, John T.—Columbia, Cincinnati, Sept. 25-1.

Kendall and Thompson—Proctor's 23d St., N. Y., Sept. 26-1.

Kenra, Charles—Fair, Williamsport, Pa., Sept. 26-1.

Kenney, Dorothy—Keith's, Boston, Sept. 26-1.

Kirker's Very Grand Opera—Temple, Detroit, Sept. 26-1.

Khrans and Cole—Star, Muncie, Ind., Sept. 26-1.

Kino—H. and S., N. Y., Sept. 26-1.

Klein-Otto and Nicholson—Proctor's, Newark, N. J., Sept. 26-1.

Knight Brothers and Sawtelle—Circle, N. Y., Sept. 26-1.

Knight, Elizabeth—Haymarket, Chicago, Sept. 26-1.

Koupe and Koupe—Keeney's, Brooklyn, Sept. 26-1.

La Gette—G. O. H., Pittsburgh, Sept. 26-1.

Lambert and Pierce—Moore's, Portland, Me., Sept. 26-1.

Mechanics', Salem, Mass., 3-8.

Lambert, Clara—Auditorium, Phila.—Indefinite.

Lamont, Marion—Keith's, Boston, Sept. 26-1.

La Tell Brothers—H. and B., N. Y., Sept. 26-1.

Latona, Frank and Jen—Circle, N. Y., Sept. 26-1.

Laurent—Haymarket, Chicago, Sept. 26-1.

Lawrence and Thompson—Howard, Boston, Sept. 26-1.

Le Clair and West—Broadway, Los Angeles, Cal., Sept. 26-1.

Le Clair, John—Hopkins', Louisville, Ky., Sept. 25-1.

Lee, Henry—Keith's, Providence, Sept. 26-1.

Keith's, Boston, 3-22.

Leitch Trio—Auditorium, Phila., Sept. 26-1.

Leipzig, Nite—Keith's, Providence, Sept. 26-1.

Keith's, Phila., 3-8.

Leitch—Trent, Trenton, N. J., Sept. 26-1.

Leitch—Empire, Fresno, Cal., Sept. 26-1.

Le Roy and Clayton—Keith's, Cleveland, Sept. 26-1.

Leslie, Eddie—Unique, Eau Claire, Wis., Sept. 26-1.

Bijou, Marinette,

VAUDEVILLE.

JERSEY CITY, N. J.—Bon Ton (Thomas W

appeared to fill houses week 19-24. Joe Travis
Widows 26 1.—Item: Manager W. B. McCallum, who
has been ill for several days, is convalescing rapidly.

UTICA, N. Y. Orribum (Wilmer and Vincent
prop.)¹: Sent. 12-17: Dan McAvoy, Ellsworth and
Ruri Charles, E. Seamon the Greenons, a Carroll
Bridgins, Knodrom and a Westcott. All
loft, and Knodrom Good co. to large audiences
week 19-24: Winston's sea lions, Farrar, Cole and co.,
Mason and Francis, Kelly and Reno, Pierce and
Malzee, George C. Davis, Herbert, and Knodrom
all medium audiences —Lerie (Herbert Alblin
mer.)²: Season opened 12-17 with the Metropolitan

SAN ANTONIO, TEX. O'neum (James T. Brady, mgr.) Week Sept. 11-18; George W. Evans, L. V. Owen, Mae Shannon, May and Baby Owen, Fred C. Frink, and Jose Garza, a San Antonio boy, who made his first appearance as an acrobat, and was very well received. Business light on account of bad weather.

MADISON, WIS.—Flom's (Fred Flom, mgr.) Week Sept. 19: Spaulding, Arthur Longan, Delmore and Derrel, Wilson and De Monville, and the Aickens. Large houses.

RICHMOND, IND.—New Phillips' Opera House, (O. G. Murray, mgr.): 'Christy Brothers' Minstrel Sept. 28.

FAIR, RIVER, MASS.—Canto (Al. Haynes, mgr.): Opening date, not yet decided on.

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.

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